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Bach, Johann Sebastian
[Organ music]
Organ works

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Augener's edition no. 9976

J. S. Bach

complete organ works

vol VI

[Best-Hall]

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Augener's Edition

Johann Sebastian Bach

Organ Works

66

W. T. BEST EDITION

Newly Revised by

DR. A. EAGLEFIELD HULL

Volume VI.

The Great Choral-Preludes

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The COMPLETE ORGAN WORKS of J. S. BACH

THE W. T. BEST EDITION

(NEWLY REVISED BY DR. A. EAGLEFIELD HULL)

REVISER'S NOTE

Very much indeed has happened during the last two decades with regard to the ever-growing appreciation of Bach's works, and more particularly with regard to the dissemination of the actual Bach spirit and traditions. The works of Parry, Pirro, Spitta, Schweitzer, Heuss and others have contributed much to this end, and the old-fashioned lifeless style of rendering Bach which was so universally considered "*comme il faut*," is now rightly regarded as antiquated and false.

The more we learn about Bach, the more transcendent does his genius appear, and although his works allow endless variety in rendering there are certain things—some of which even the greatest masters of organ playing condoned—which are now rightly condemned as "un-Bach-like." These have been removed from the present edition. Registration schemes of a general character have been added, together with complete phrasing marks. Whilst it has been found impossible to attempt to reproduce Bach's registration, since our instruments are altogether differently constructed, and are even different in substance from the organs of his day, yet care has been taken not to admit anything which is against the principles of Bach's organ colouring so far as we know them. In several cases Bach's actual registration is given in the footnotes. The registration indicated has the great advantage over that of all the Continental Editions, in being designed with the English and American type of organ entirely in mind; a point of supreme importance to the player.

It is hoped that whilst the phrasing is sufficiently broad to avoid the fussiness of some modern editions—which by the way seem more suitable to chamber instruments of very quiet tone—such indications have been given as will prevent the works being lifeless and unintelligible both to executant and audience. Reference letters, which easily catch the eye have been inserted, thus showing convenient "halts" for the student when practising, and at the same time demonstrating at a glance the chief outlines of the form and construction of the piece. Each piece has also a terse but descriptive annotation of the style and history of the composition.

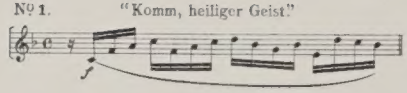
A. E. H.

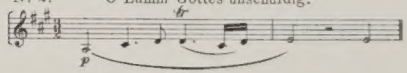
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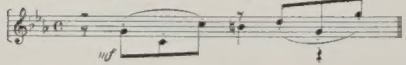
VOLUME VI

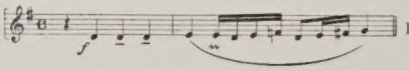
The Great Choral-Preludes

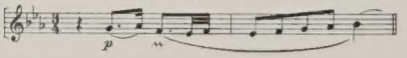
CONTENTS

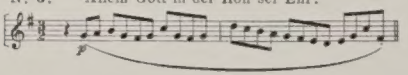
№ 1. "Komm, heiliger Geist."  Page 759.

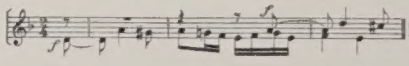
№ 2. "O Lamm Gottes unschuldig."  „ 768.

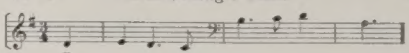
№ 3. "Christ, unser Herr, zum Jordan kam."  „ 775.

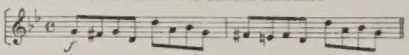
№ 4. "Nun danket alle Gott."  Page 782.

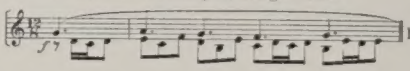
№ 5. "Schmücke dich, O liebe Seele."  „ 786.

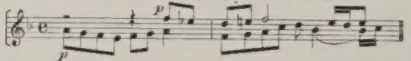
№ 6. "Allein Gott in der Höh' sei Ehr."  „ 790.

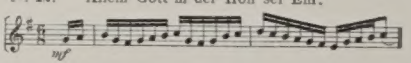
№ 7. "Wir glauben all' an einen Gott, Schöpfer."  Page 796.

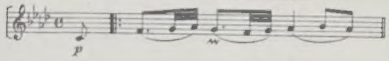
№ 8. "Komm, heiliger Geist."  „ 801.

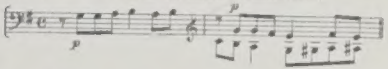
№ 9. "Nun komm' der Heiden Heiland."  „ 809.

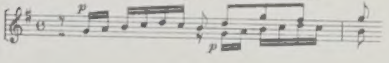
№ 10. "Komm Gott, Schöpfer, heiliger Geist!"  Page 814.

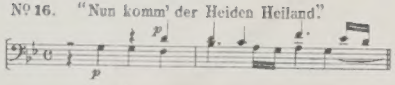
№ 11. "Wir glauben all' an einen Gott, Vater."  „ 817.

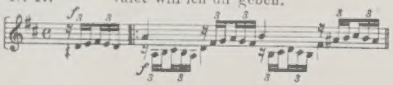
№ 12. "Allein Gott in der Höh' sei Ehr."  „ 819.

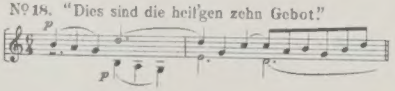
№ 13. "Von Gott will ich nicht lassen."  Page 828.

№ 14. "Wenn wir in höchsten Nöthen sind."  „ 832.

№ 15. "Herr Jesu Christ, dich zu uns wend!"  „ 835.

№ 16. "Nun komm' der Heiden Heiland."  Page 842.

№ 17. "Valet will ich dir geben."  „ 846.

№ 18. "Dies sind die heil'gen zehn Gebot."  „ 852.

Nº 1.

THE GREAT CHORAL-PRELUDES.

"Komm, heiliger Geist."

(Come, Holy Ghost.)
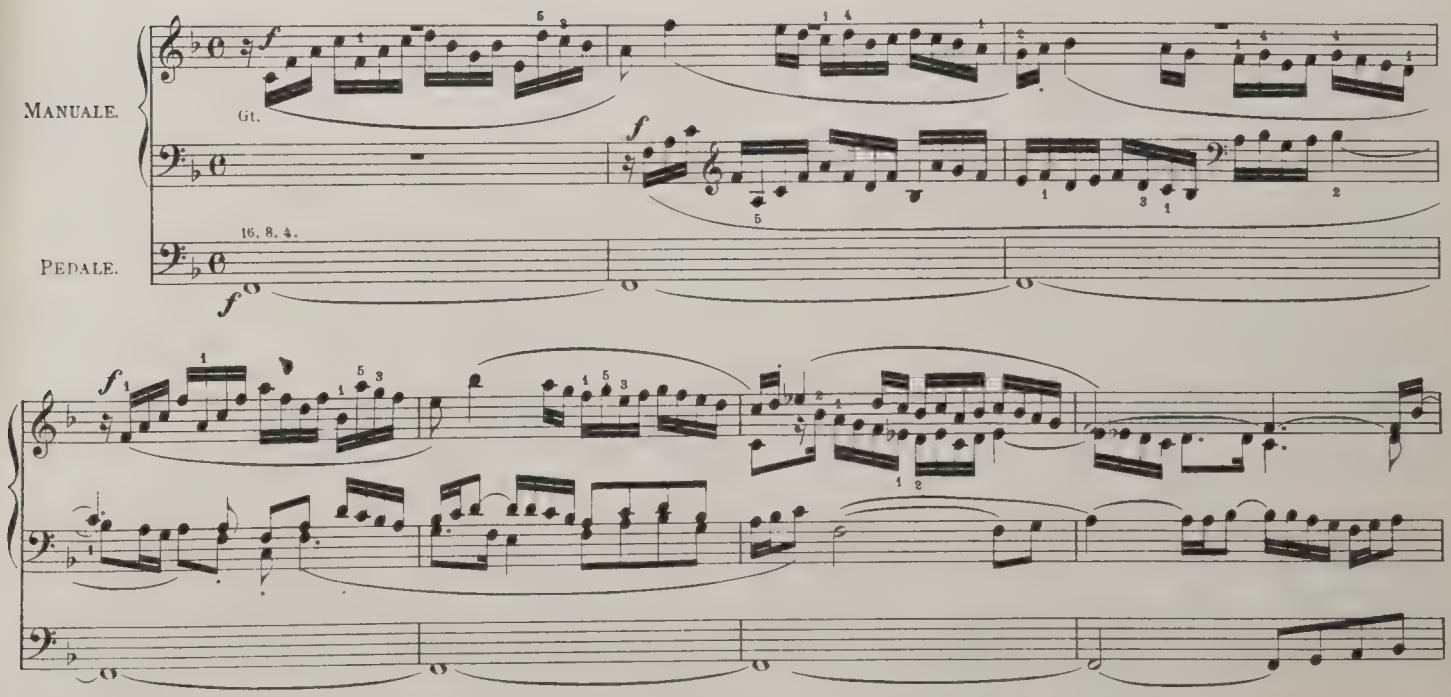
Theme in the Pedal.

Sw. Full Flues 8, 4, 2, *open.*
Gt. Flues 8, 4, 2, *f.*
Ped. Flues, 16, 8, 4, *f.*
Couple Gt. to Ped. Sw. to Gt.

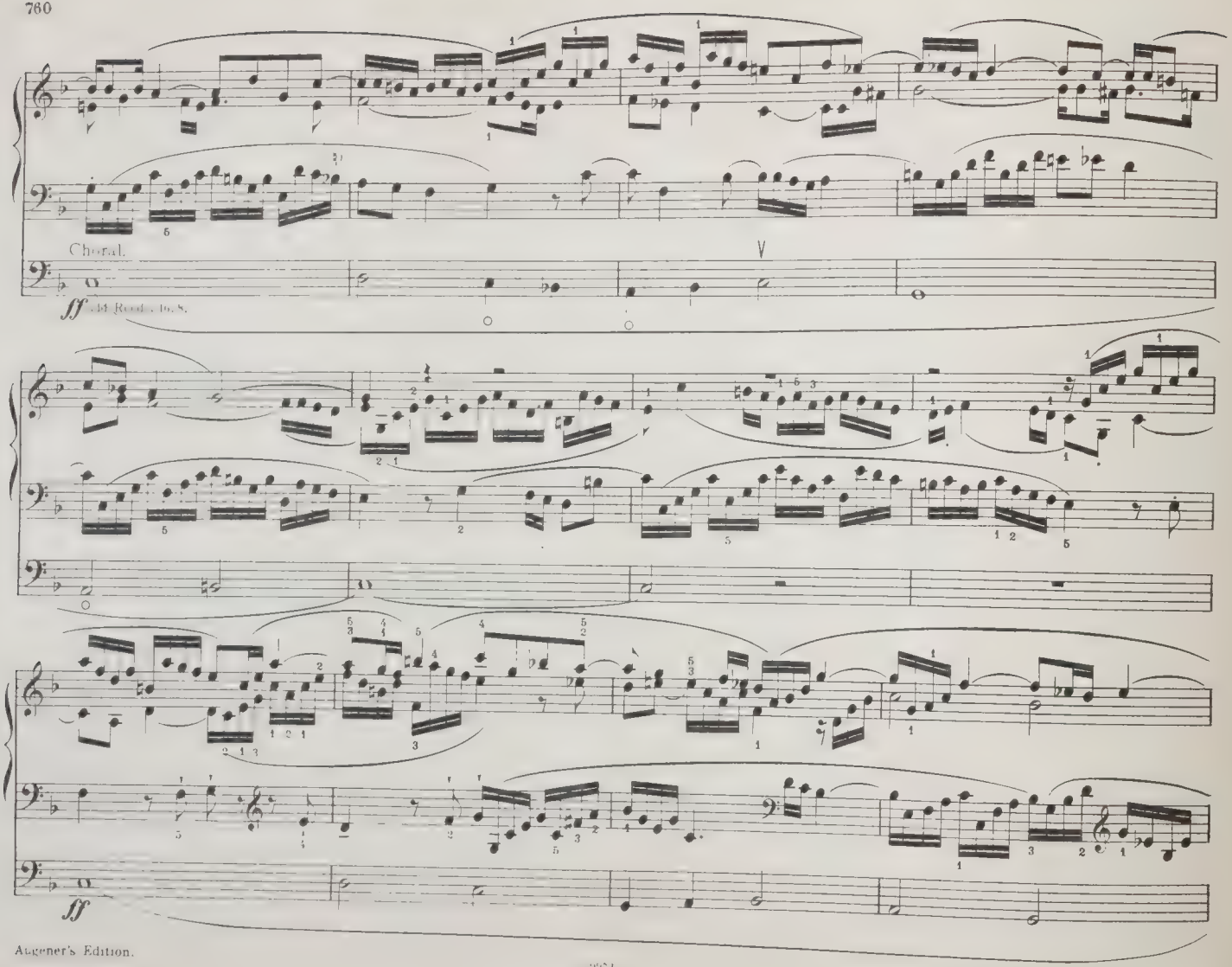
This is Nº 1 of the "Eighteen Chorales" of the final Leipzig revision of the earlier Weimar works. It is broadly planned "In Organo Pleno" on Fantasia lines.

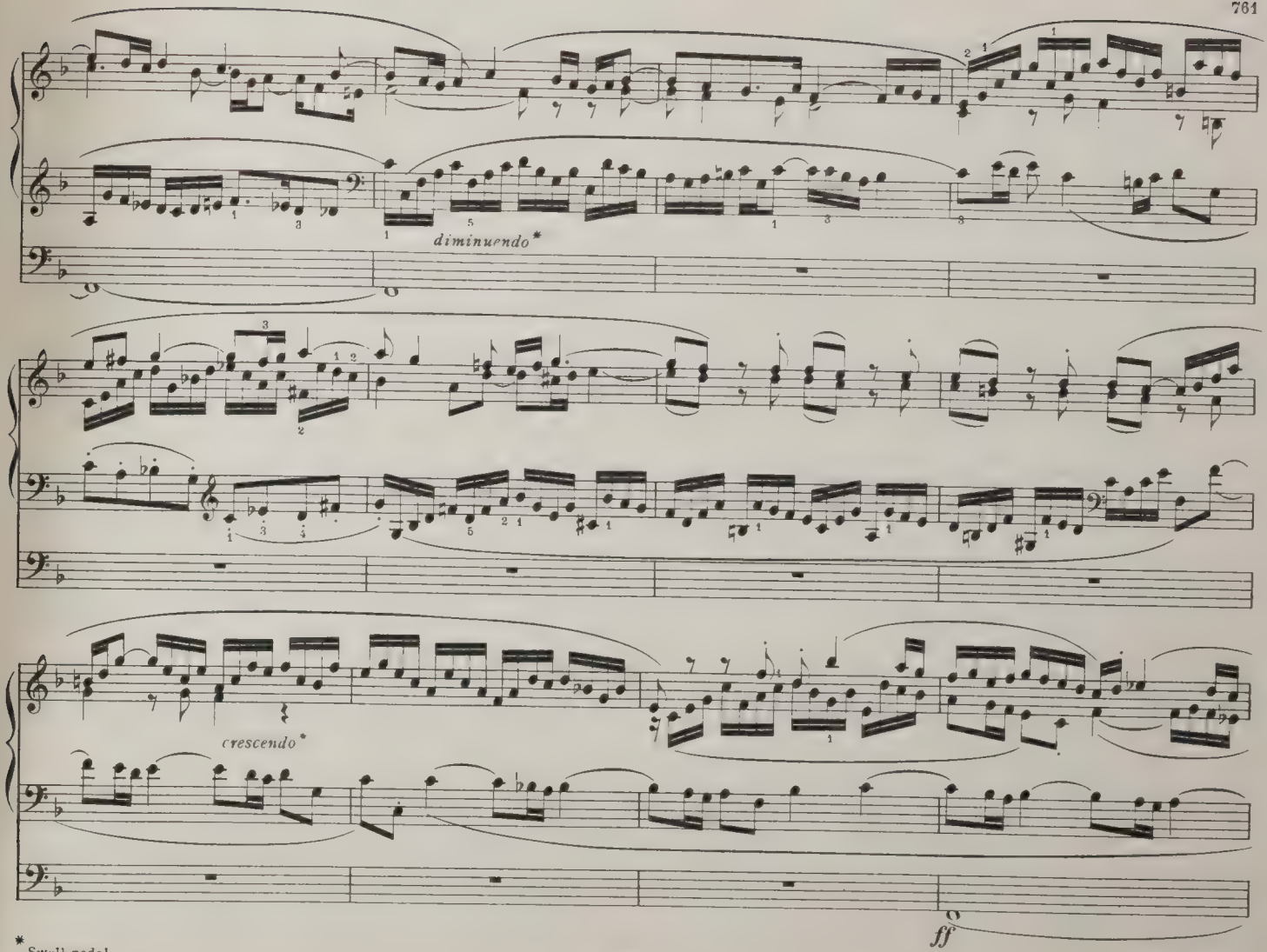
[Allegro moderato. ♩= 76.]

J. S. Bach.

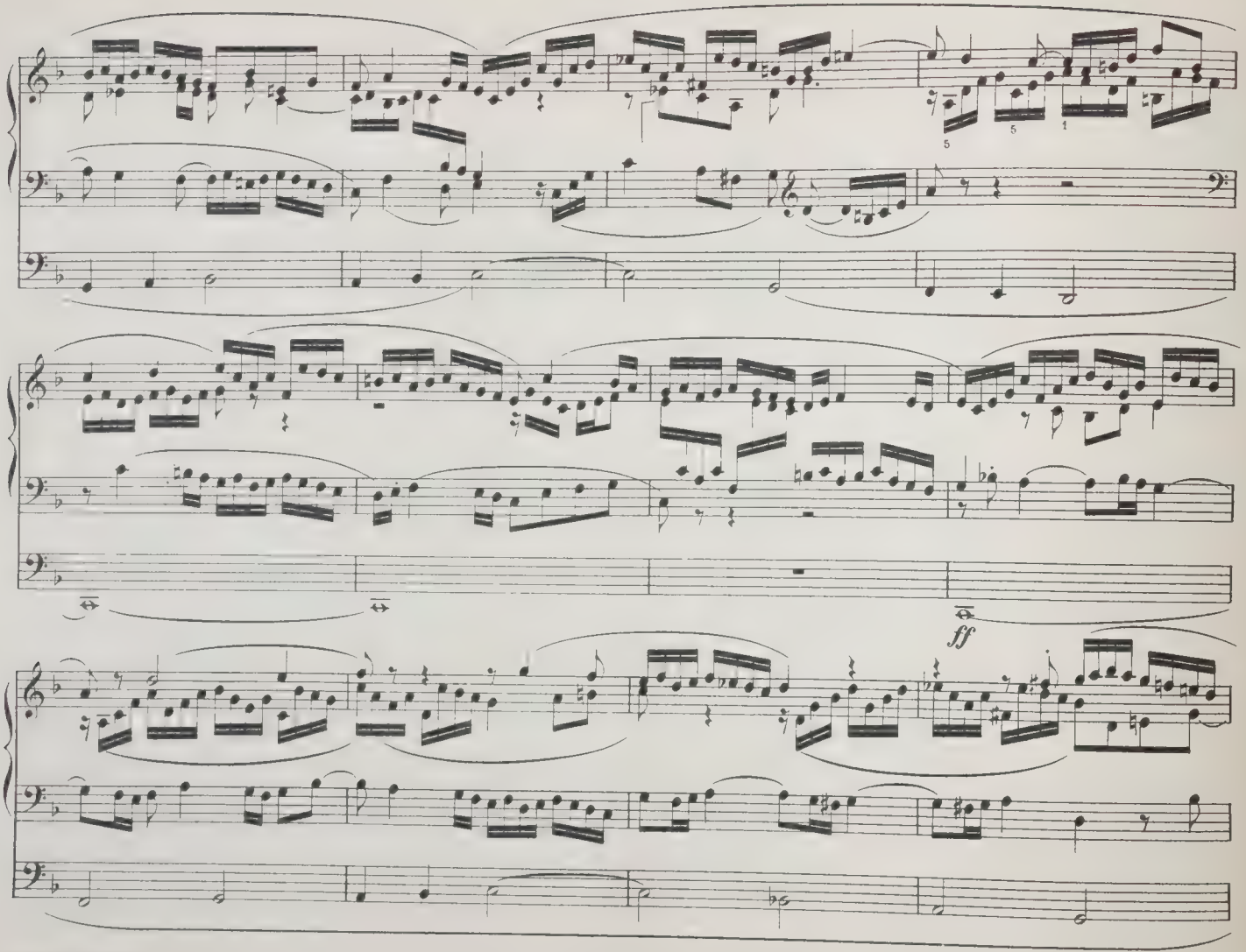


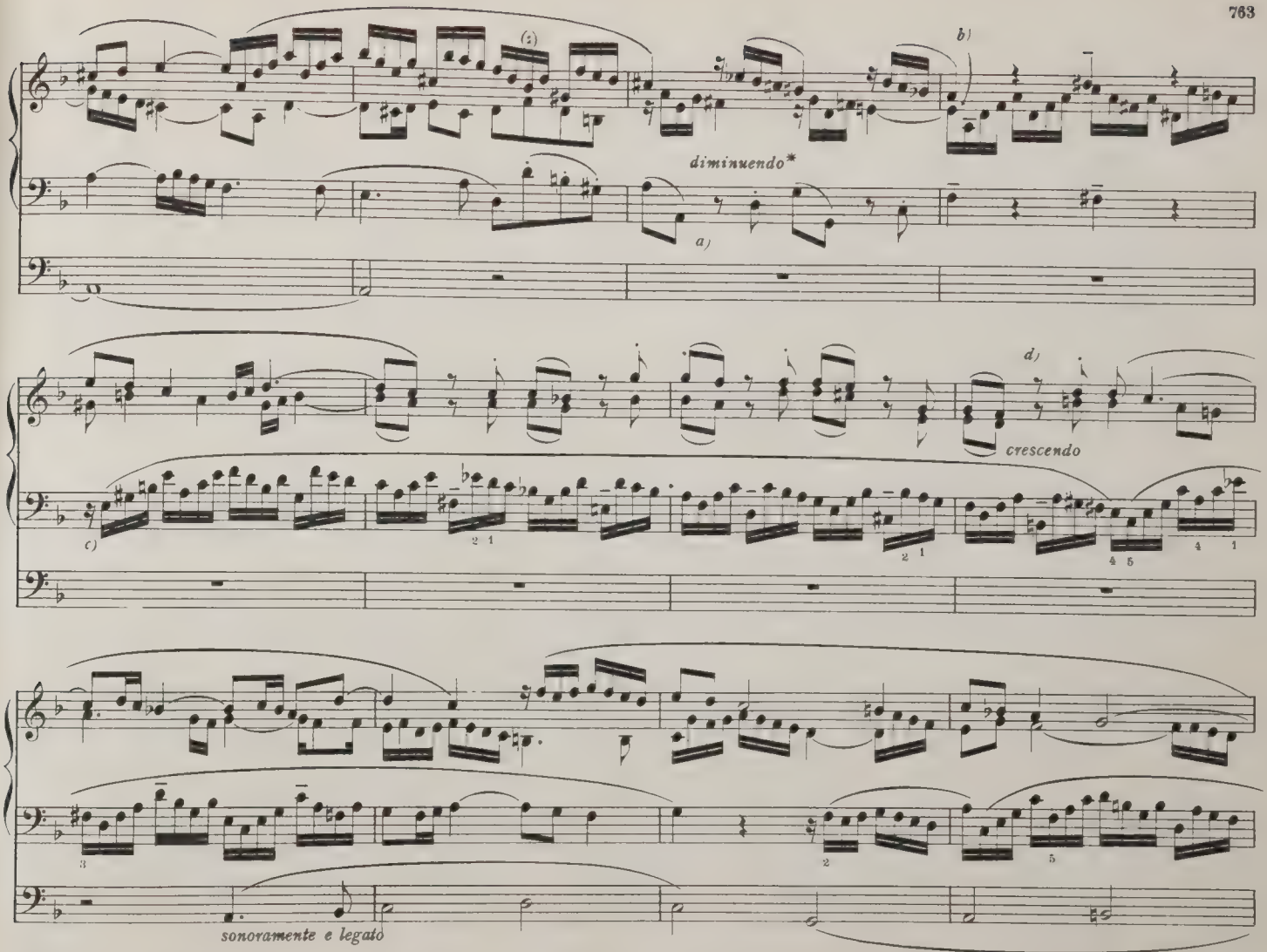
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Choral.
ff
Add Reeds, to S.
ff



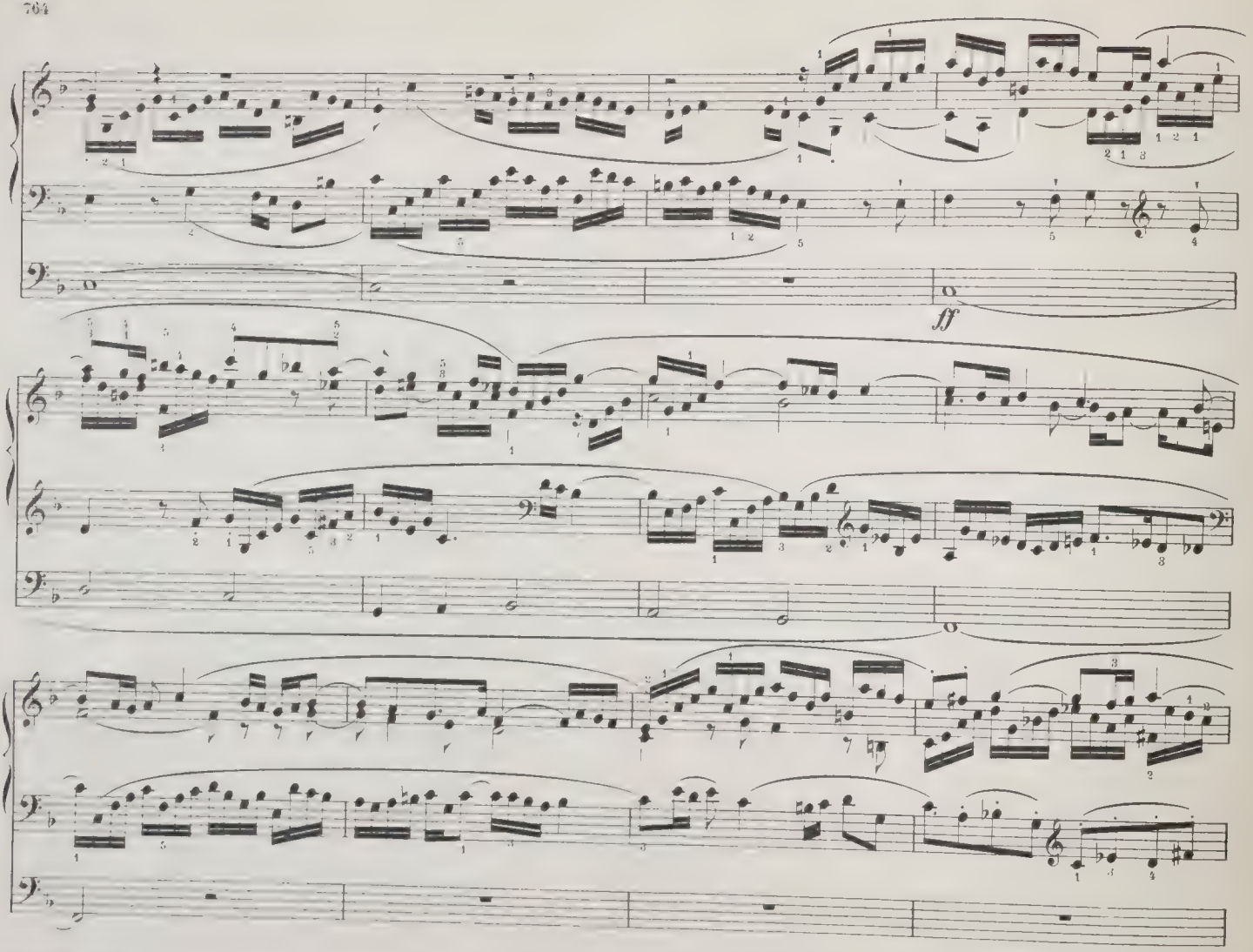
* Swell-pedal

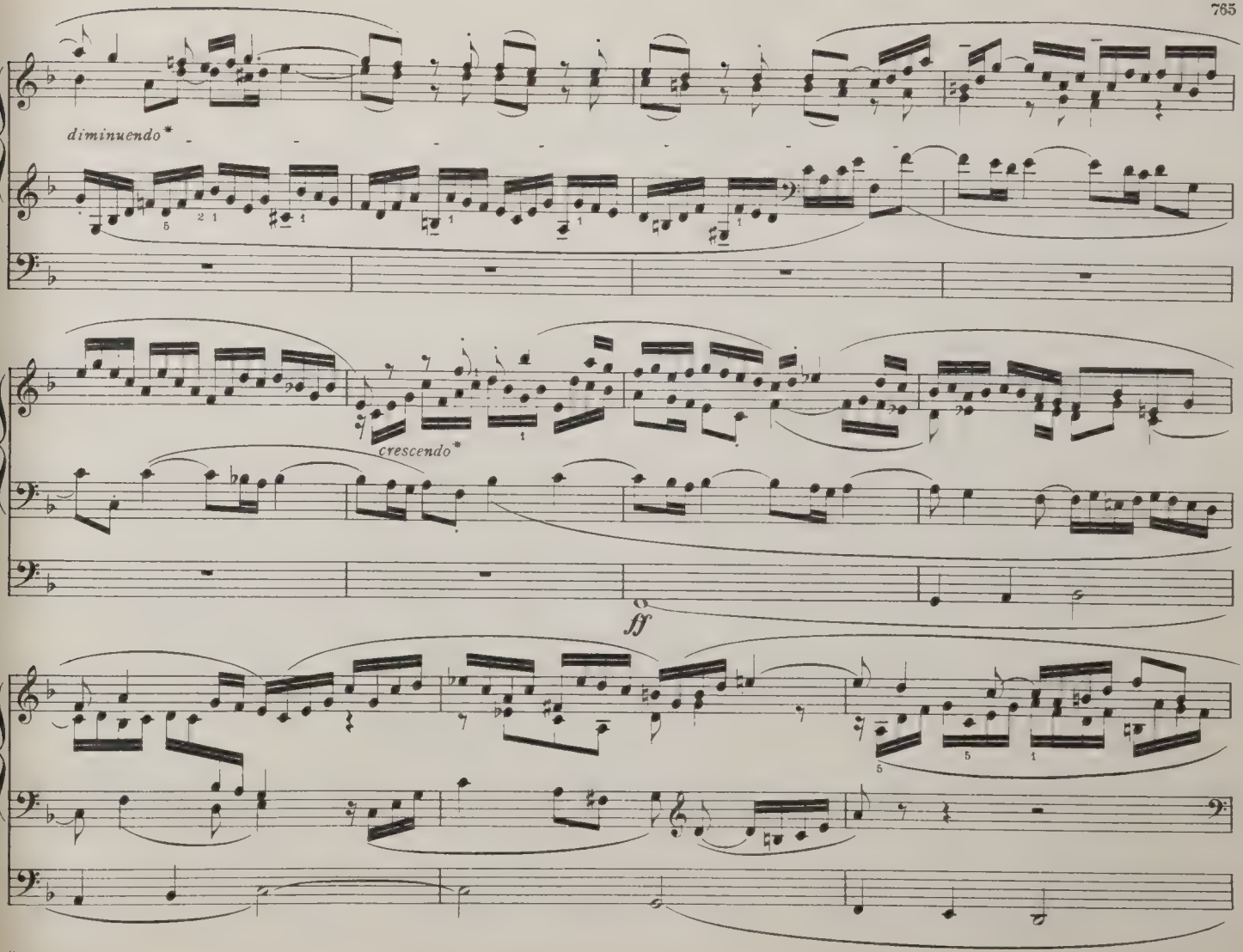

5
5
1
ff



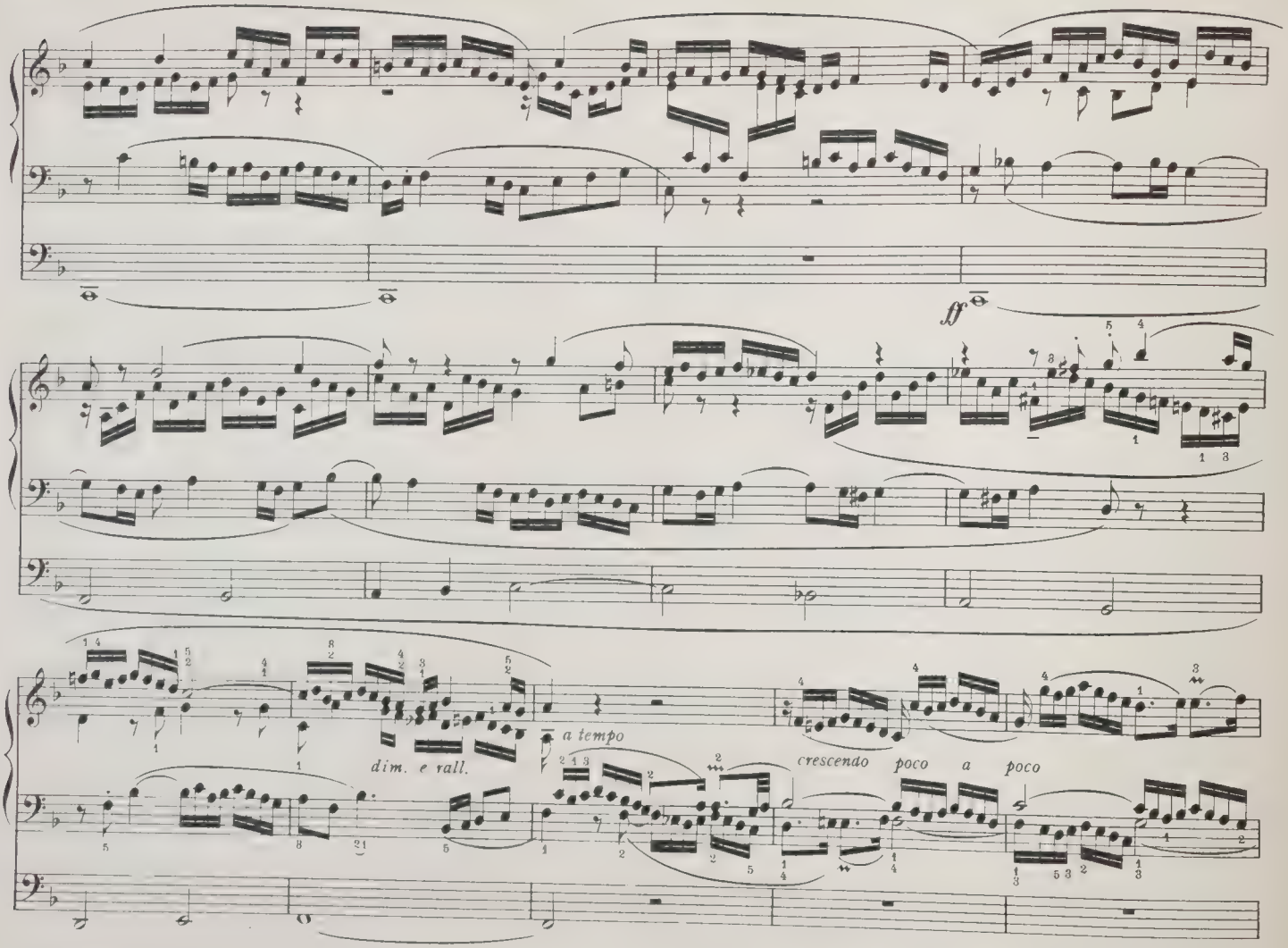
* Swell-pedal.

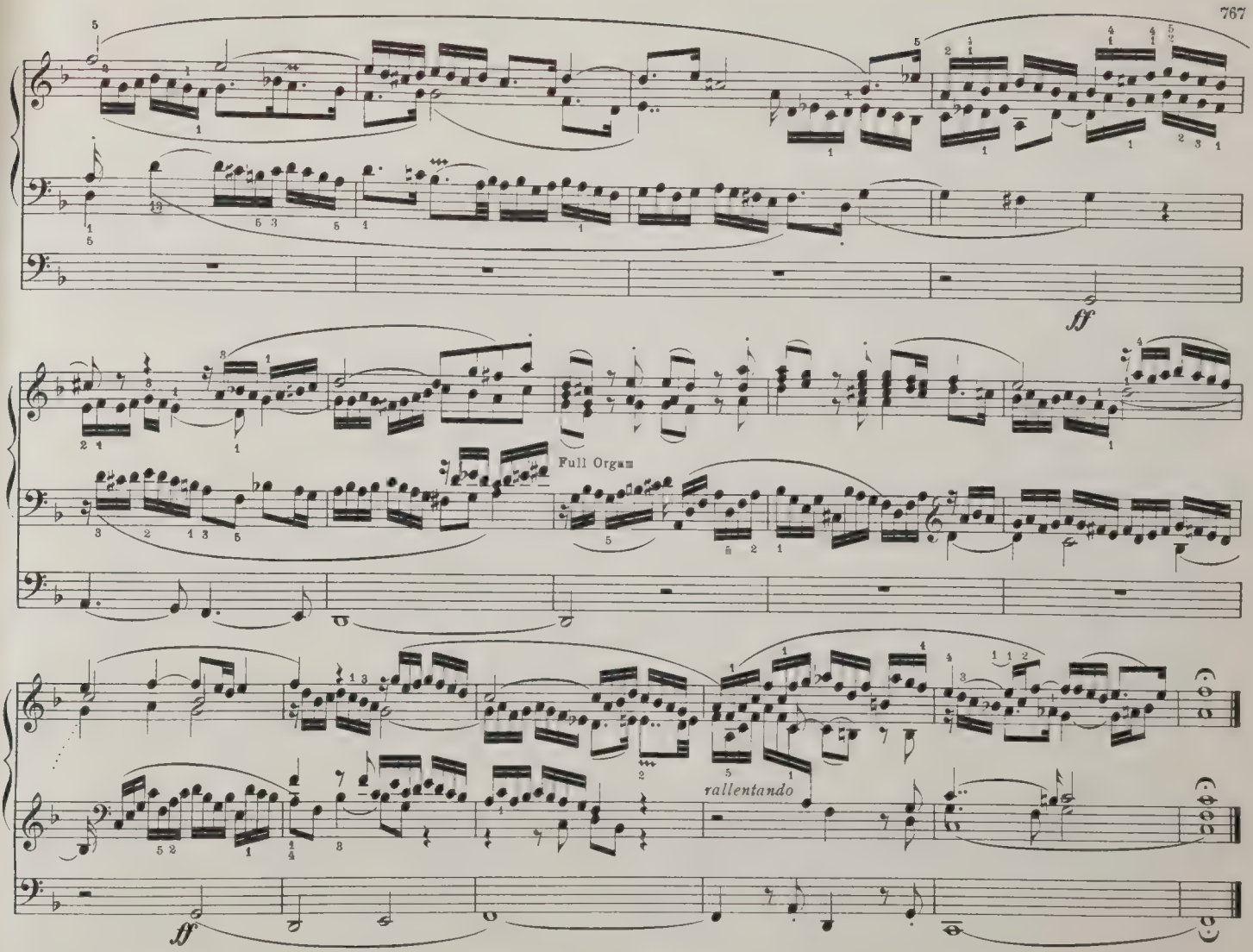
a, *b*. A change to another Manual may be made at these points, returning to Gt at *c*) and *d*).


ff



*Swell pedal.


ff
dim. e rall.
a tempo
crescendo poco a poco


ff
Full Organ
rallentando
ff

No. 2.

Gt. (or Ch.) Soft 8,4, *mp*.
Sw. Soft 8, Flute, Dpns. Oboe. *mp*.
Ped. Full *ff*
Couple Ped. to Gt. Sw. to Ch.

"O Lamm Gottes unschuldig"

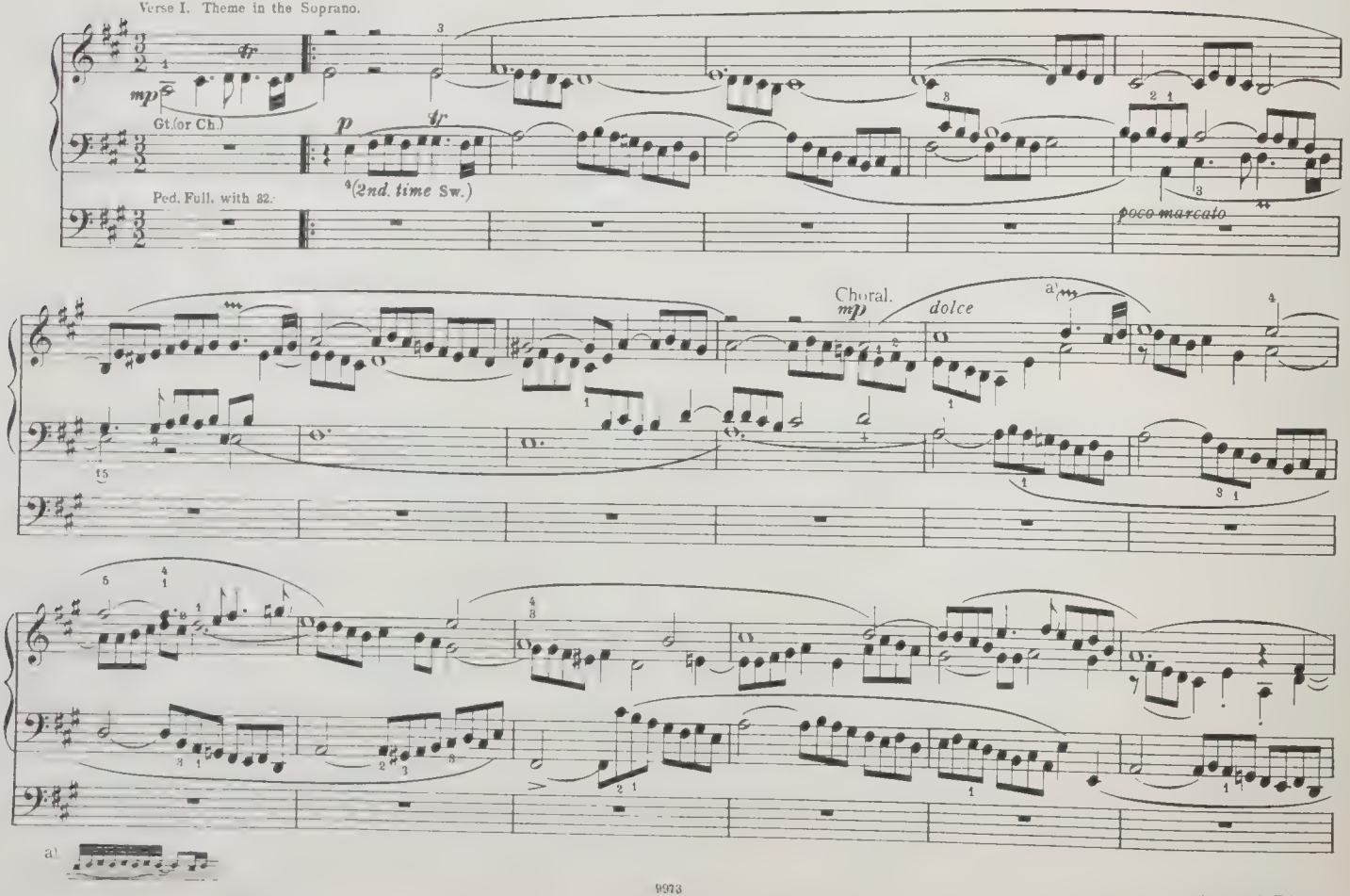
(O Lamb of God unspotted.)

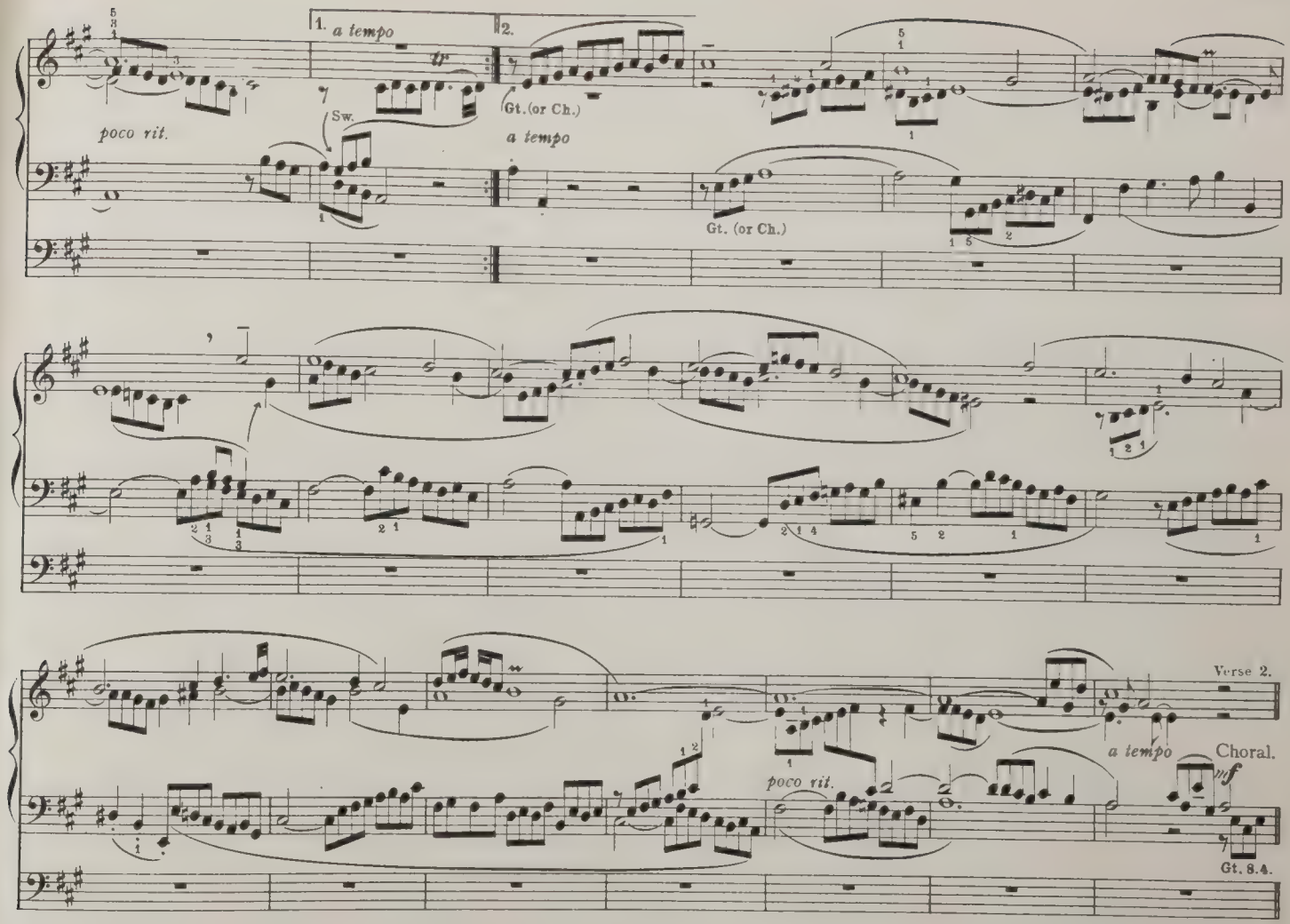
Three Verses.

No 6 of the "Eighteen" of the final Leipzig revision of the Weimar Chorales. It is a setting of the Agnus Dei in 3 verses.

[Andantino. ♩ = 72.]

Verse I. Theme in the Soprano.




1. a tempo
2.
poco rit.
Sw.
Gt.(or Ch.)
a tempo
Gt. (or Ch.)
Verse 2.
a tempo
Choral.
mf
poco rit.
Gt. 8.4.

Verse II.

Theme in the Tenor.

mf Gt

Ch (to Sw.) or Sw.

Ch. or Sw.

1.

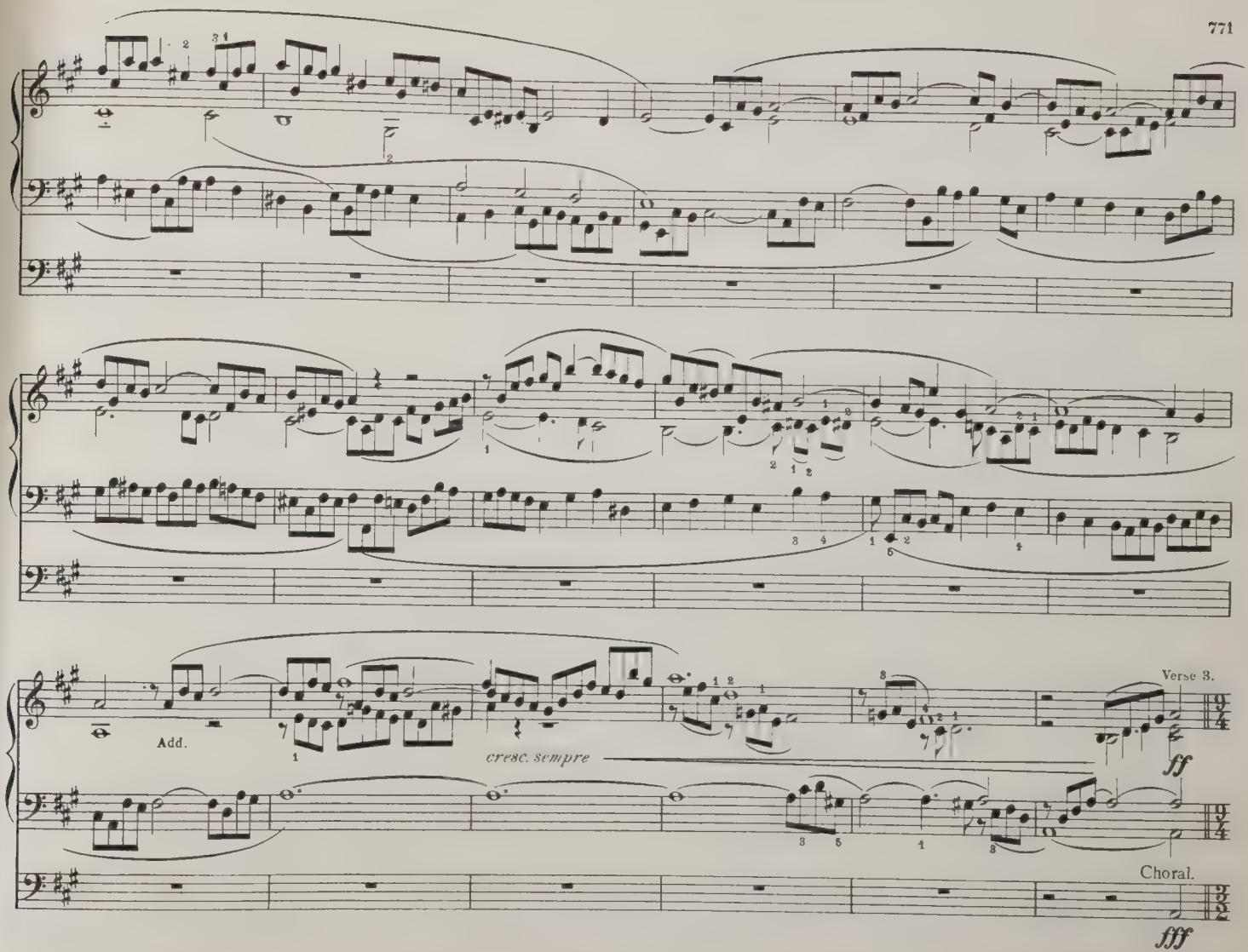
2.

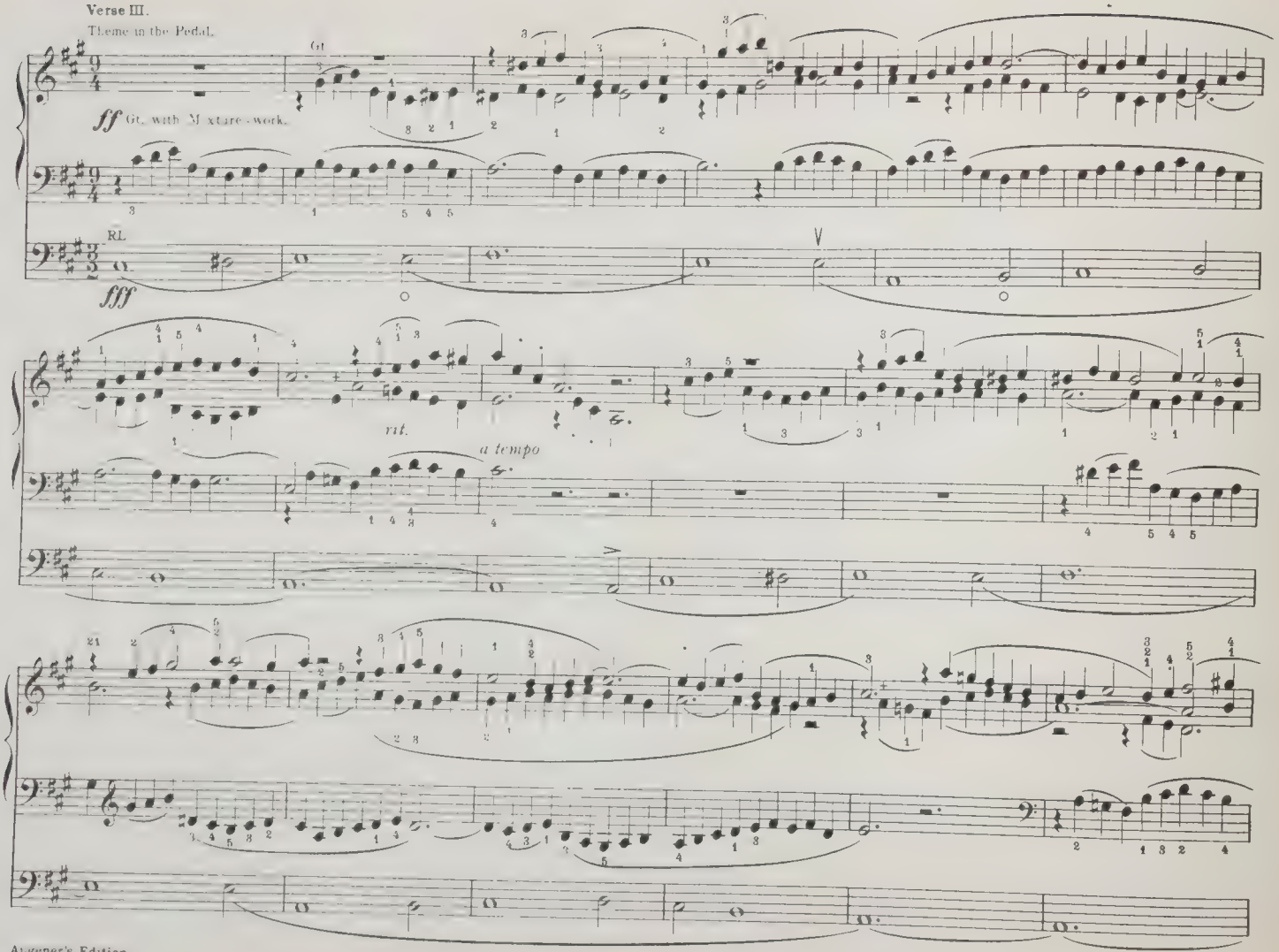
Gt.

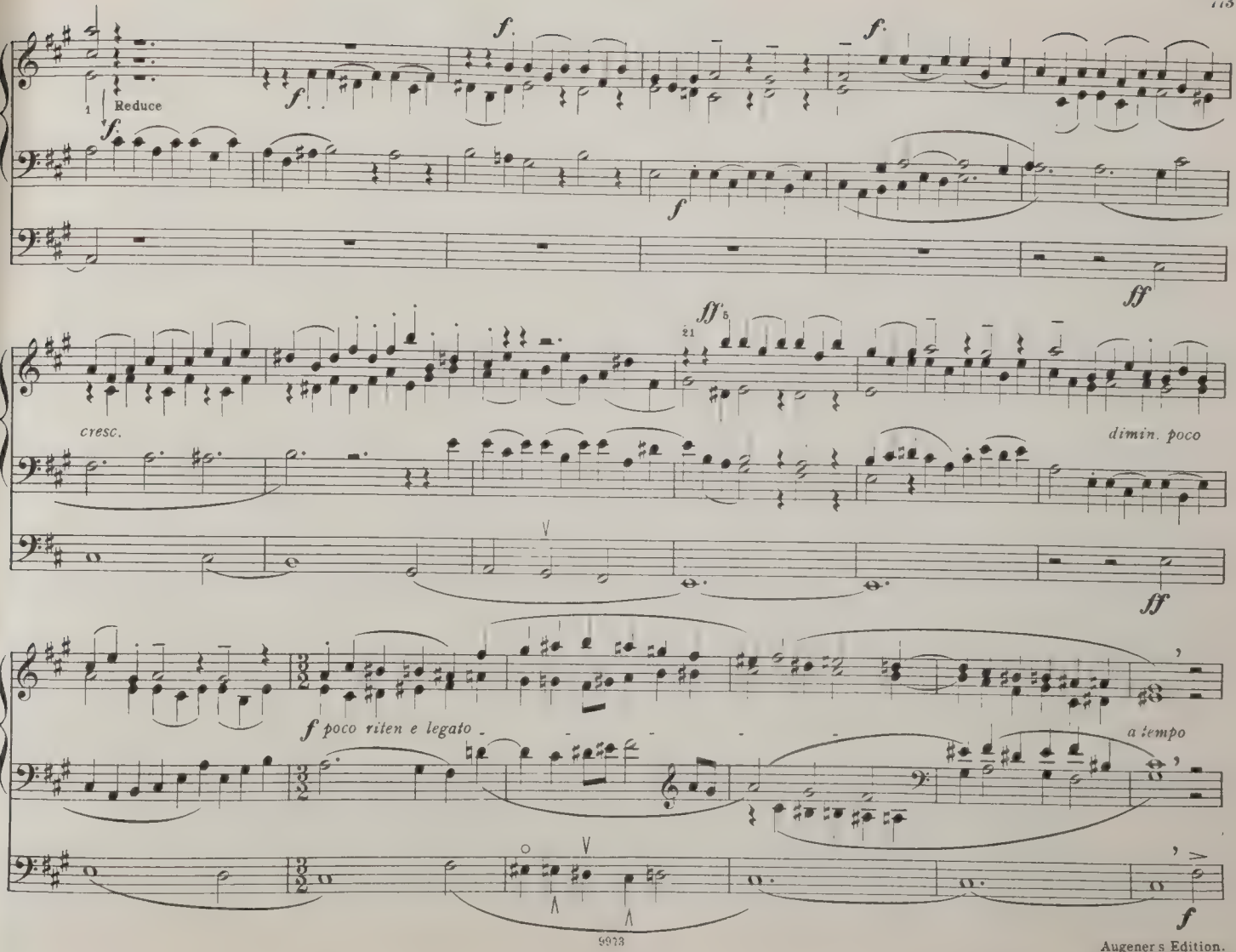
Choral.

Gt.(Sw. coupd.)

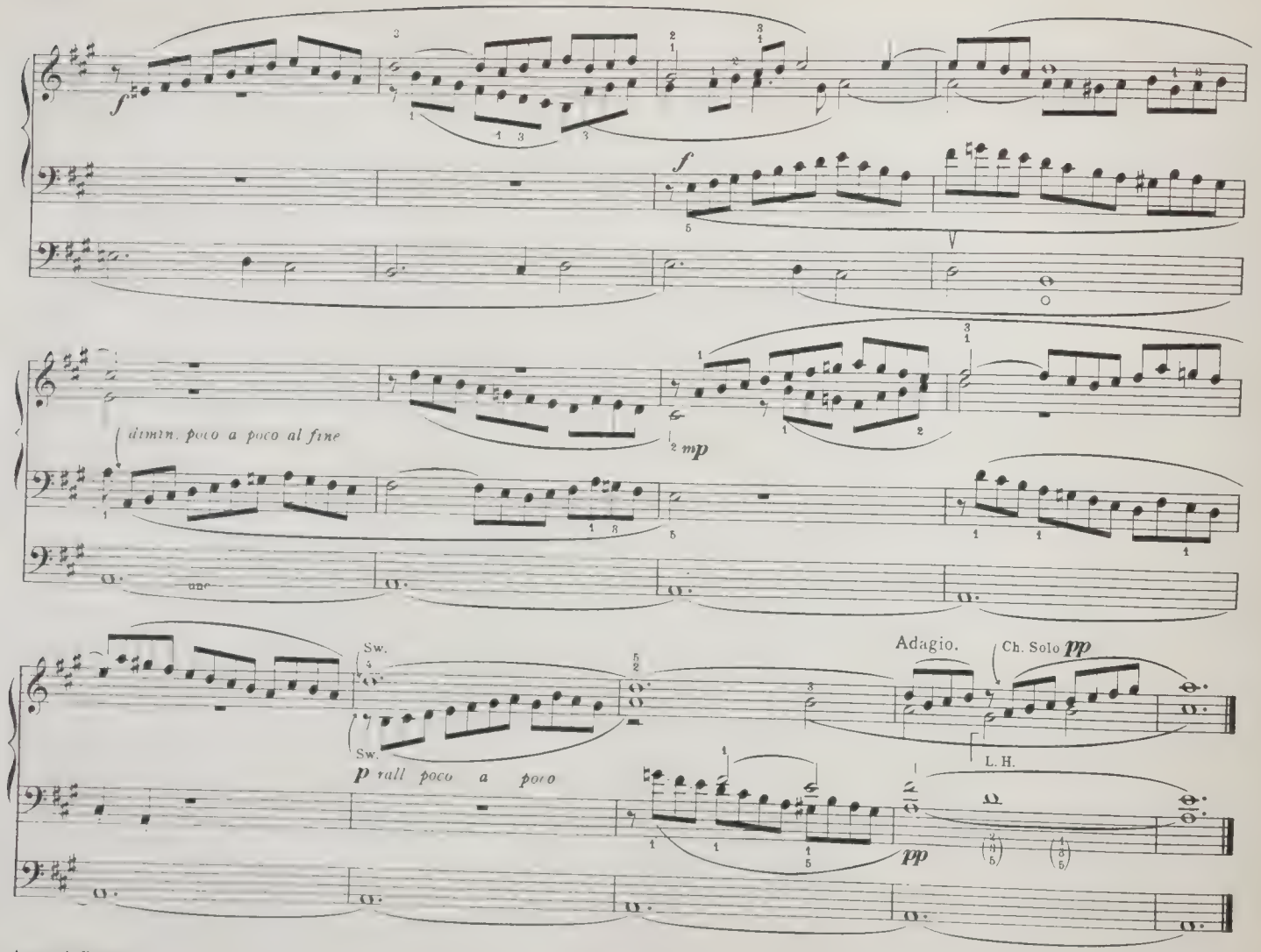
Gt


Add.
cresc. sempre
Verse 3.
ff
Choral.
fff


Verse III.
Theme in the Pedal.
Gt.
ff Gt. with M xture-work.
RL.
fff
rit.
a tempo



Augener s Edition.


f
f
dimin. poco a poco al fine
mp
Sw.
Sw.
p rall poco a poco
Adagio.
Ch. Solo pp
L. H.
pp

№ 3.

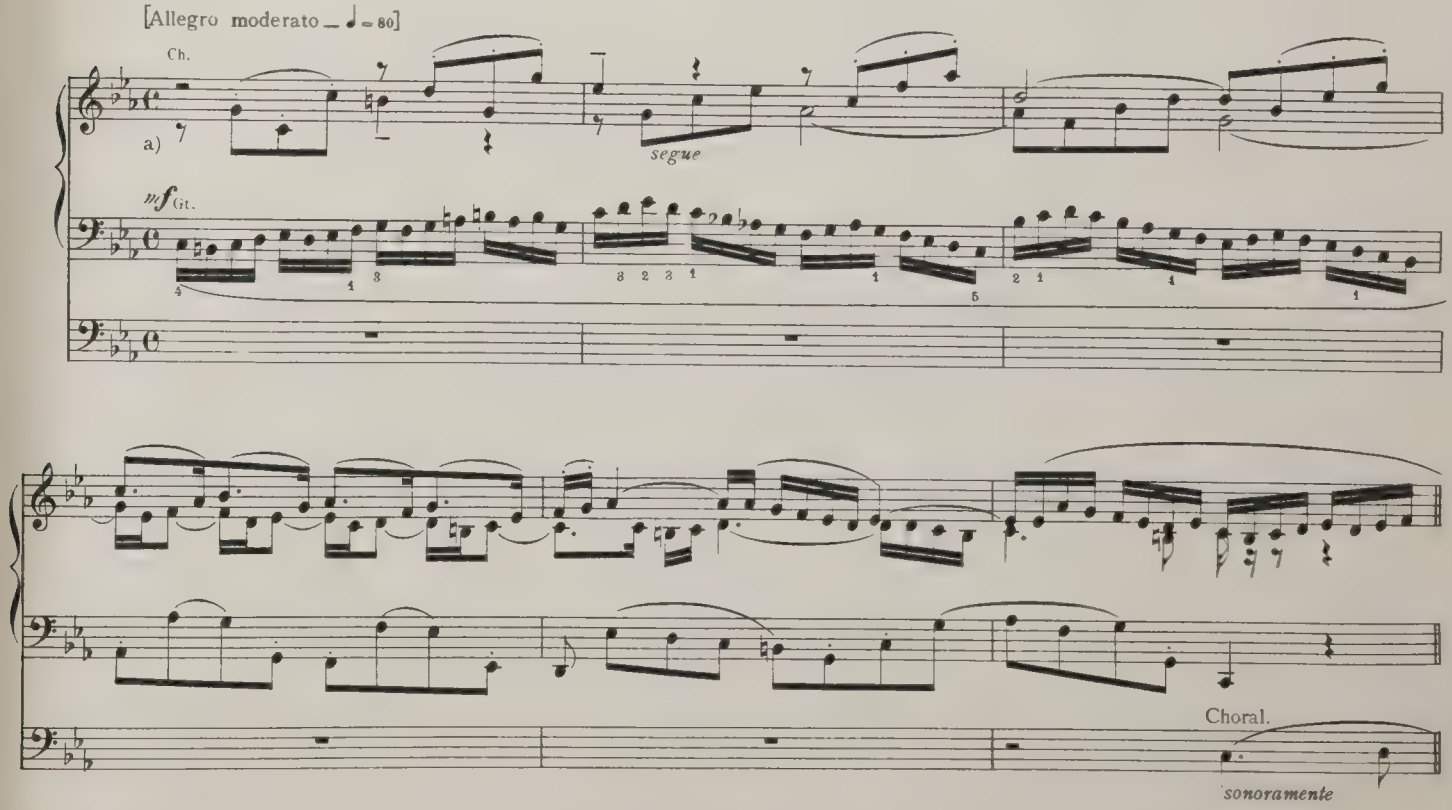
"Christ, unser Herr, zum Jordan kam."

(Christ, our Lord, to Jordan came.)

Gt. (or Sw.) 16, 8, *p*.
Ch. Flutes 8, 4, *p*
Ped. 4 ft. Reed or some char: tone. *mp*.*

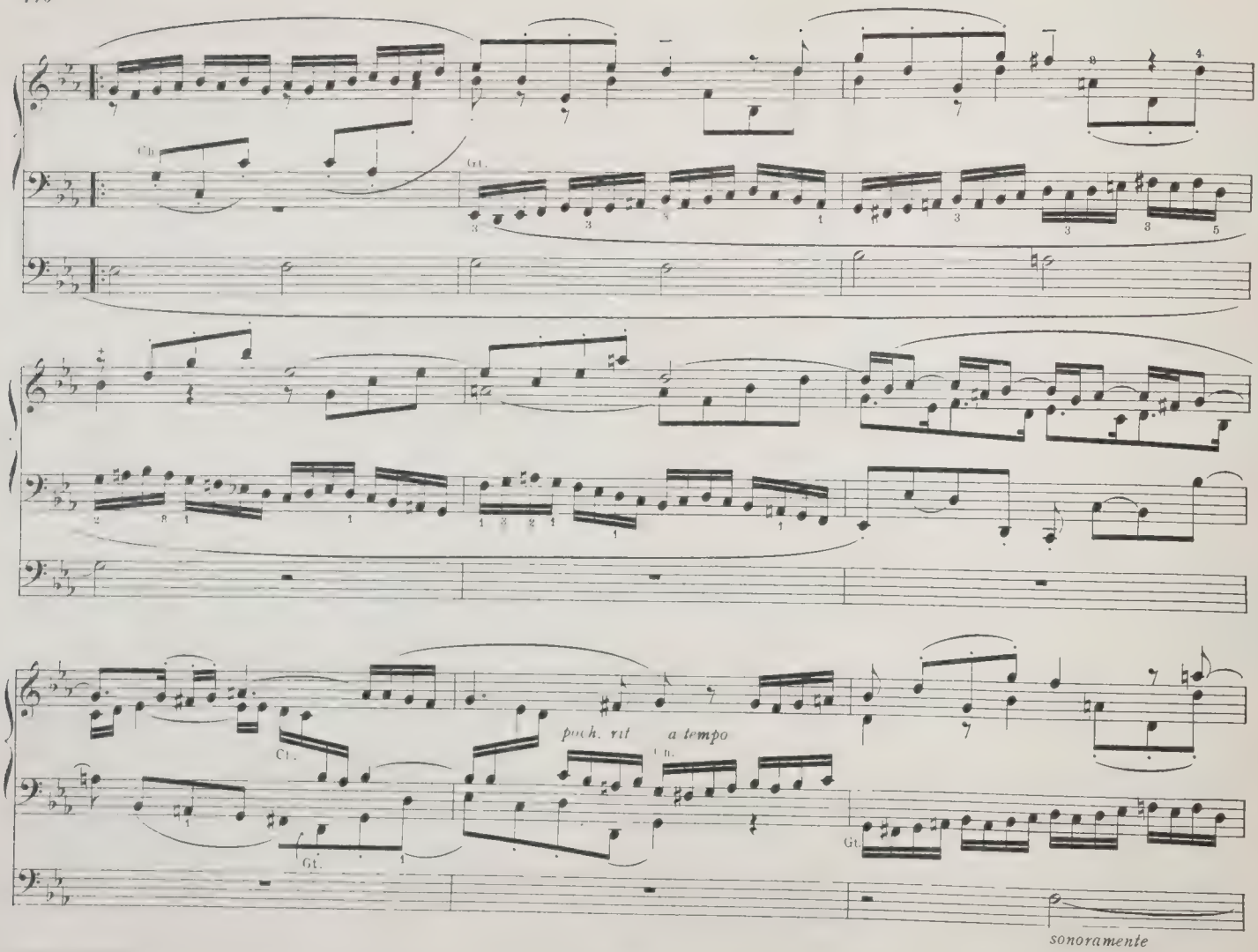
Theme in the Pedal.

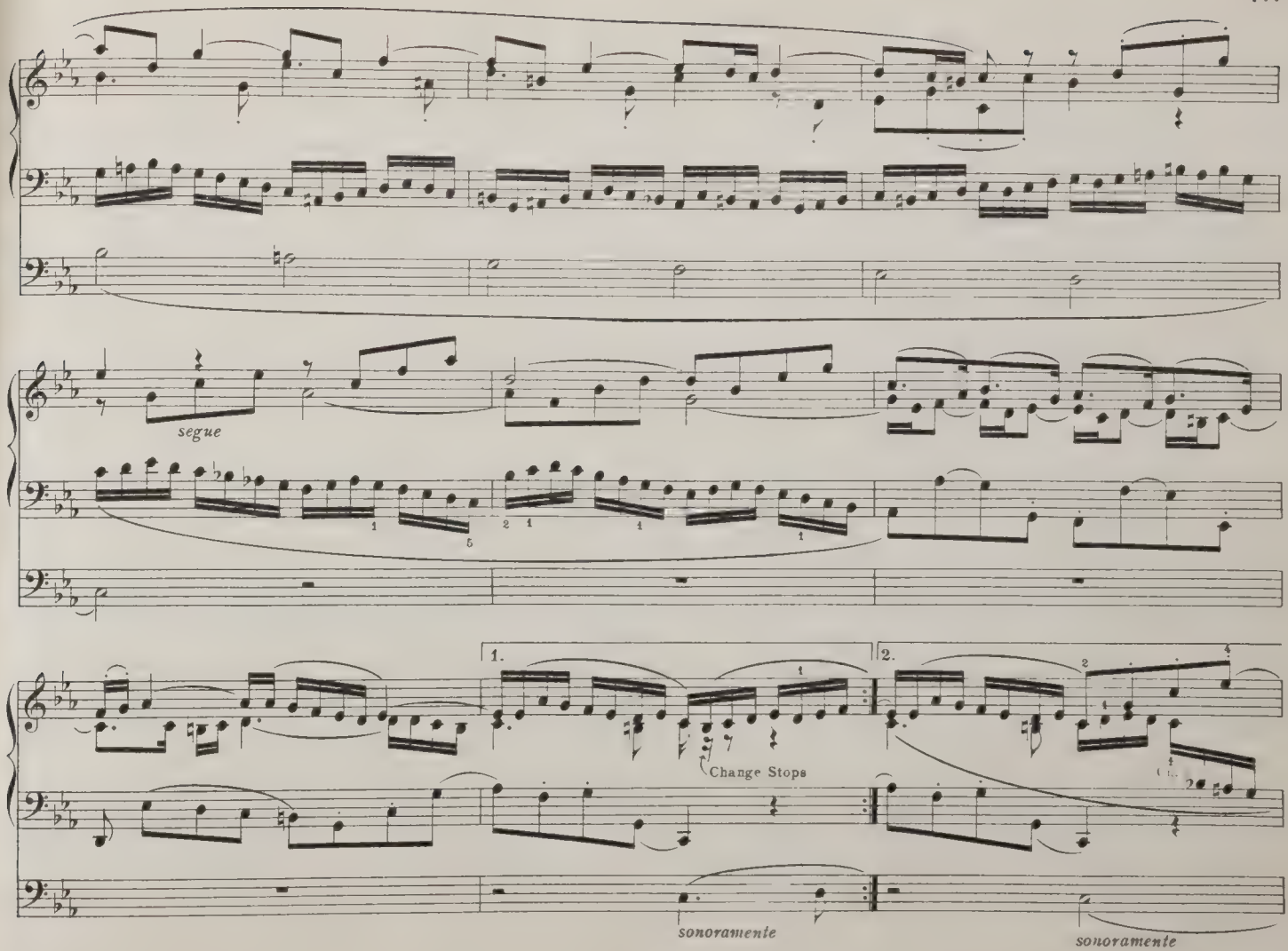
A "Baptism" Hymn to an ancient Modal Melody of the "Cathechism Set" For the smaller setting, see page 1058.

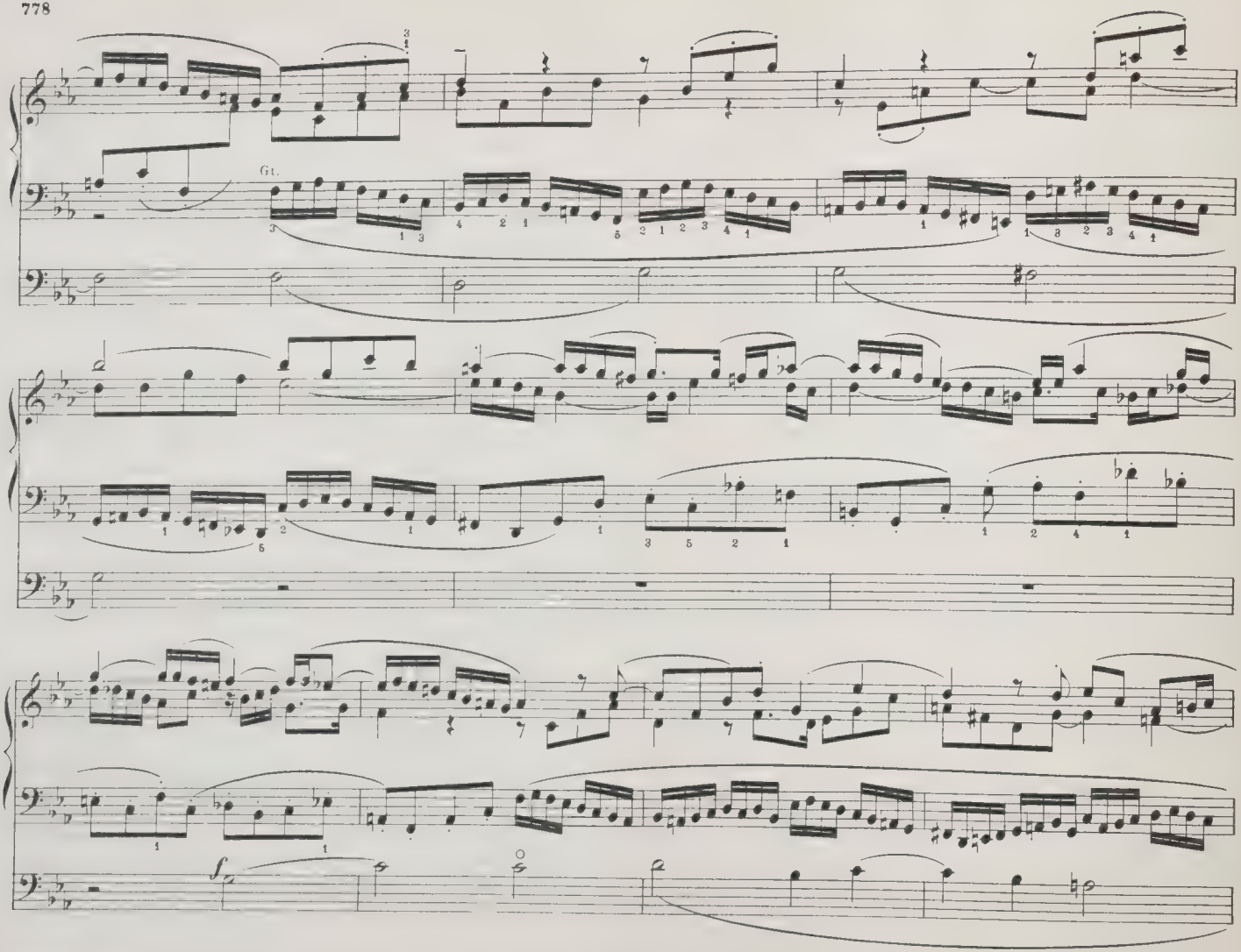


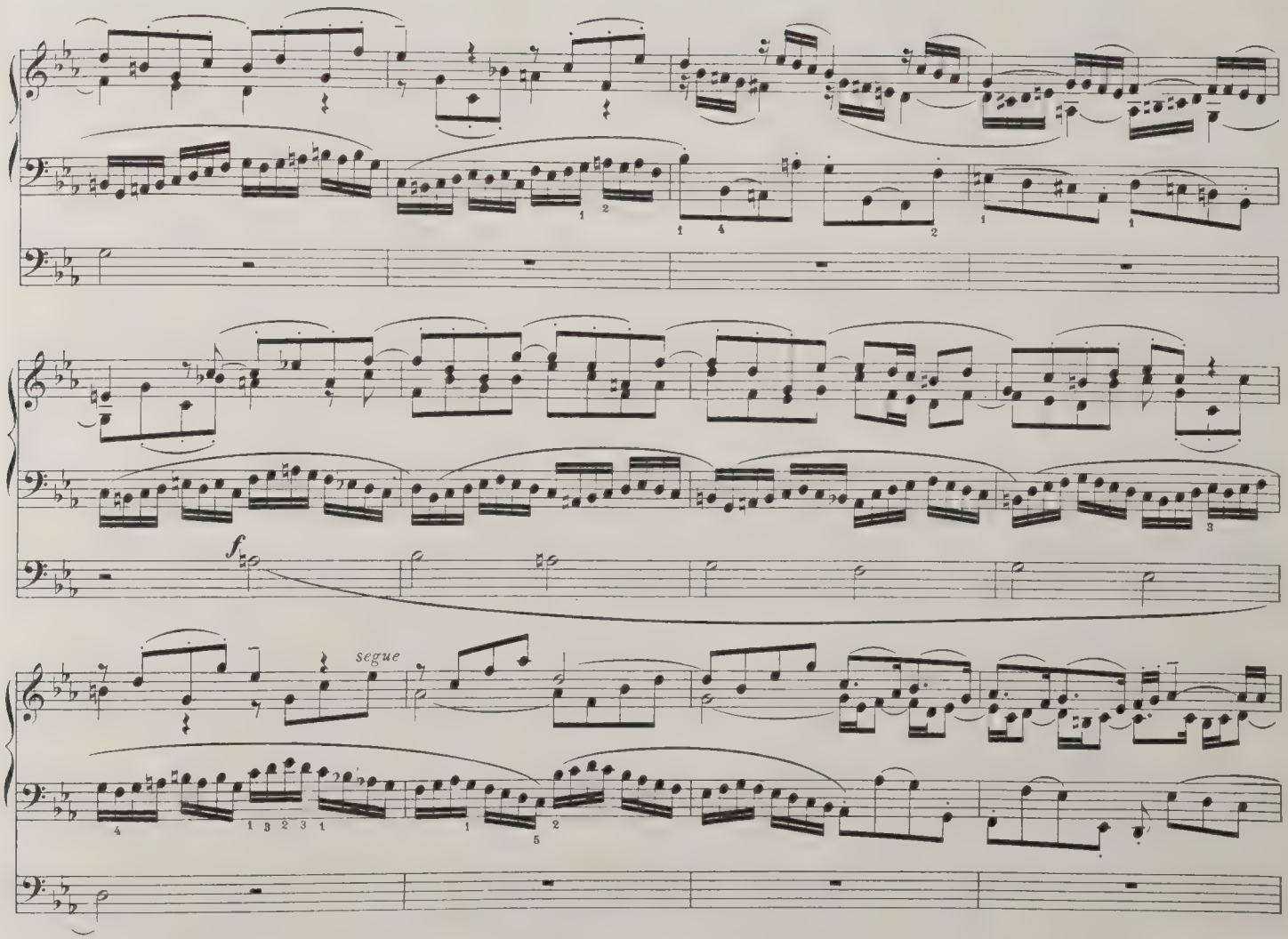
*Or by coupling to 4 ft. Manual-tone with no Pedal-stops.

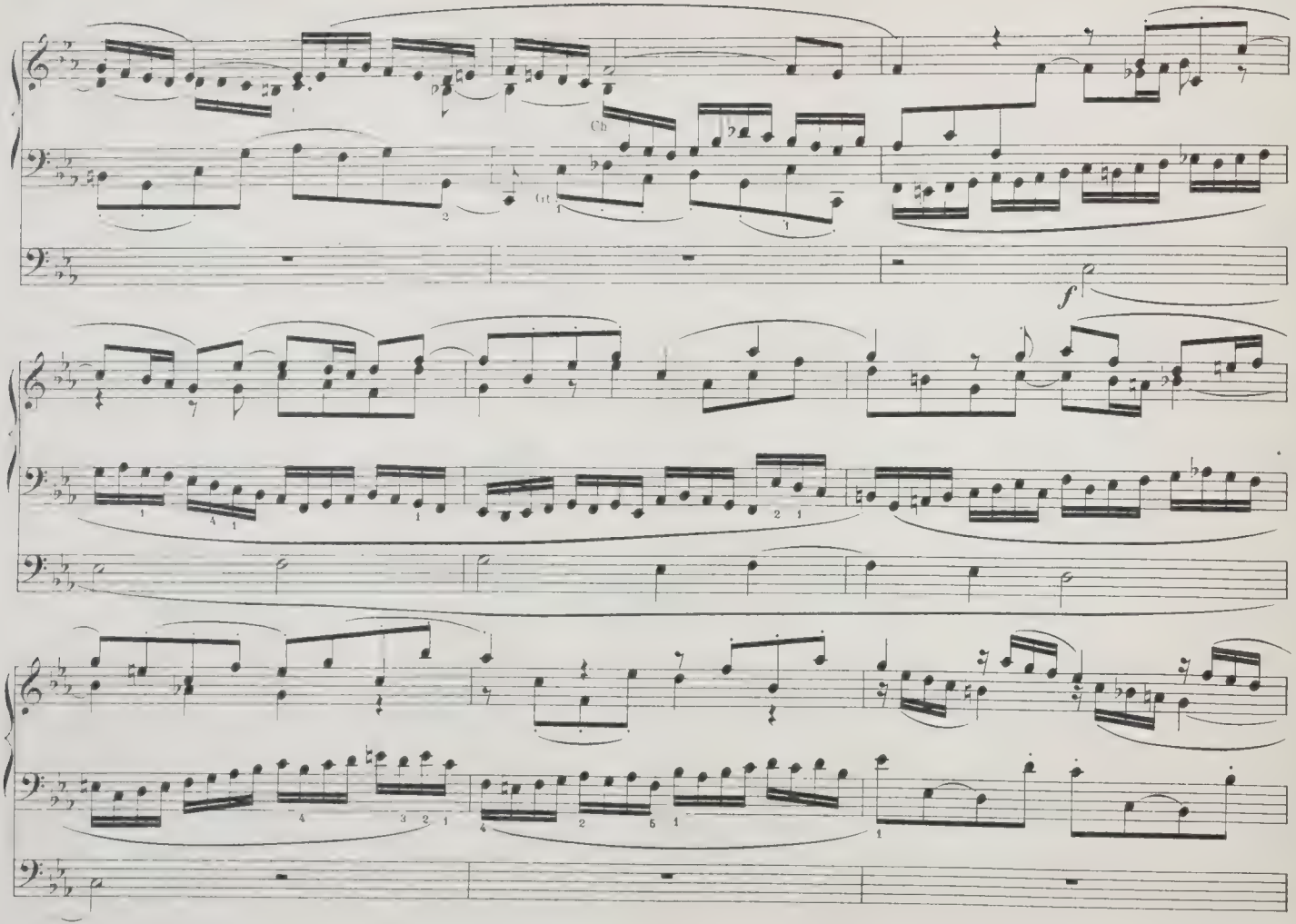
a) The original signature was a 2-flat one.
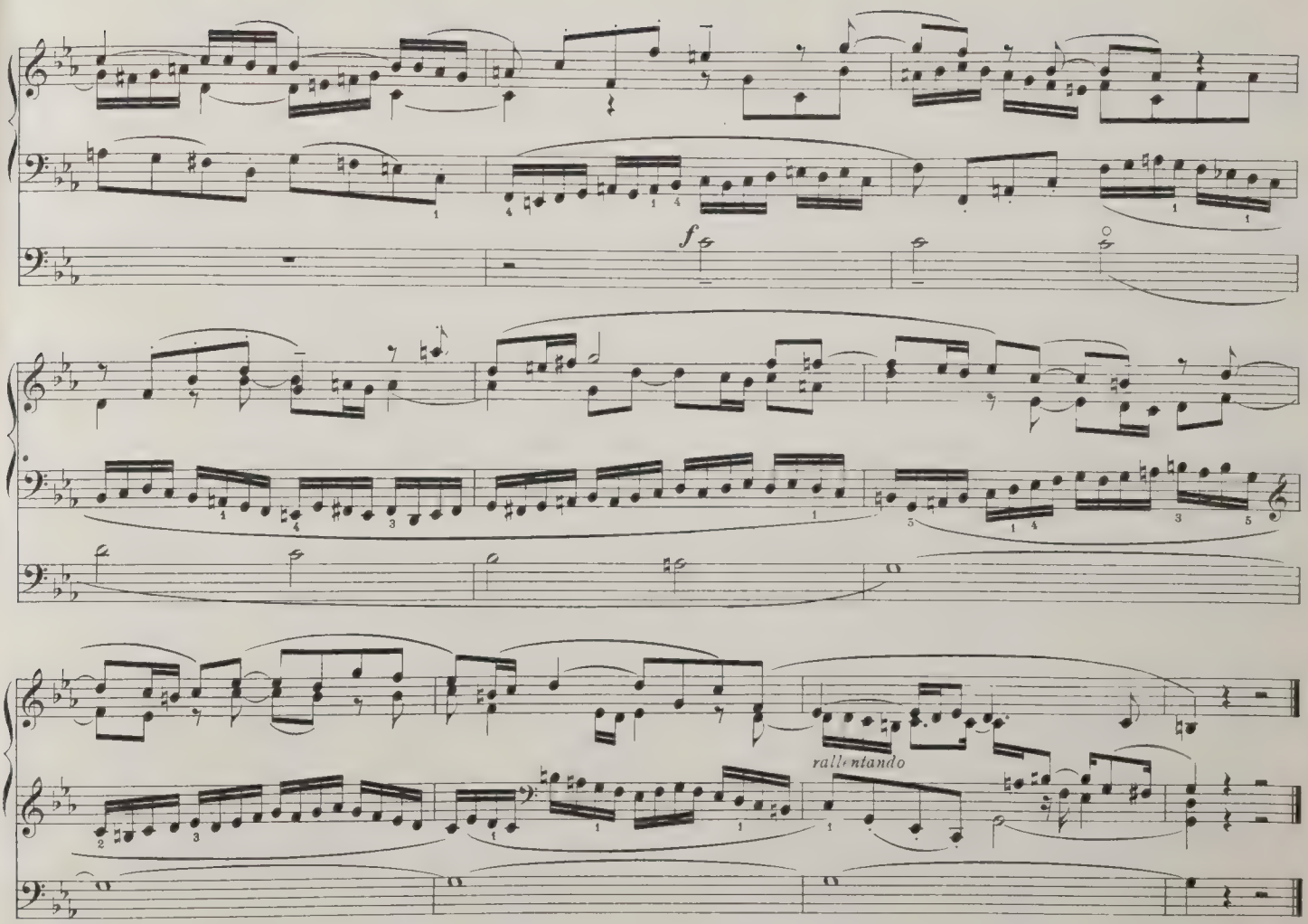

Cl.
Gt.
poch. rit
a tempo
Cl.
Gt.
Gt.
sonoramente


segue
1.
2.
Change Stops
sonoramente
sonoramente


Gt.
f


f
segue


Ch
Gt
f


f
rallentando

"Nun danket alle Gott"

(Now thank we all our God)

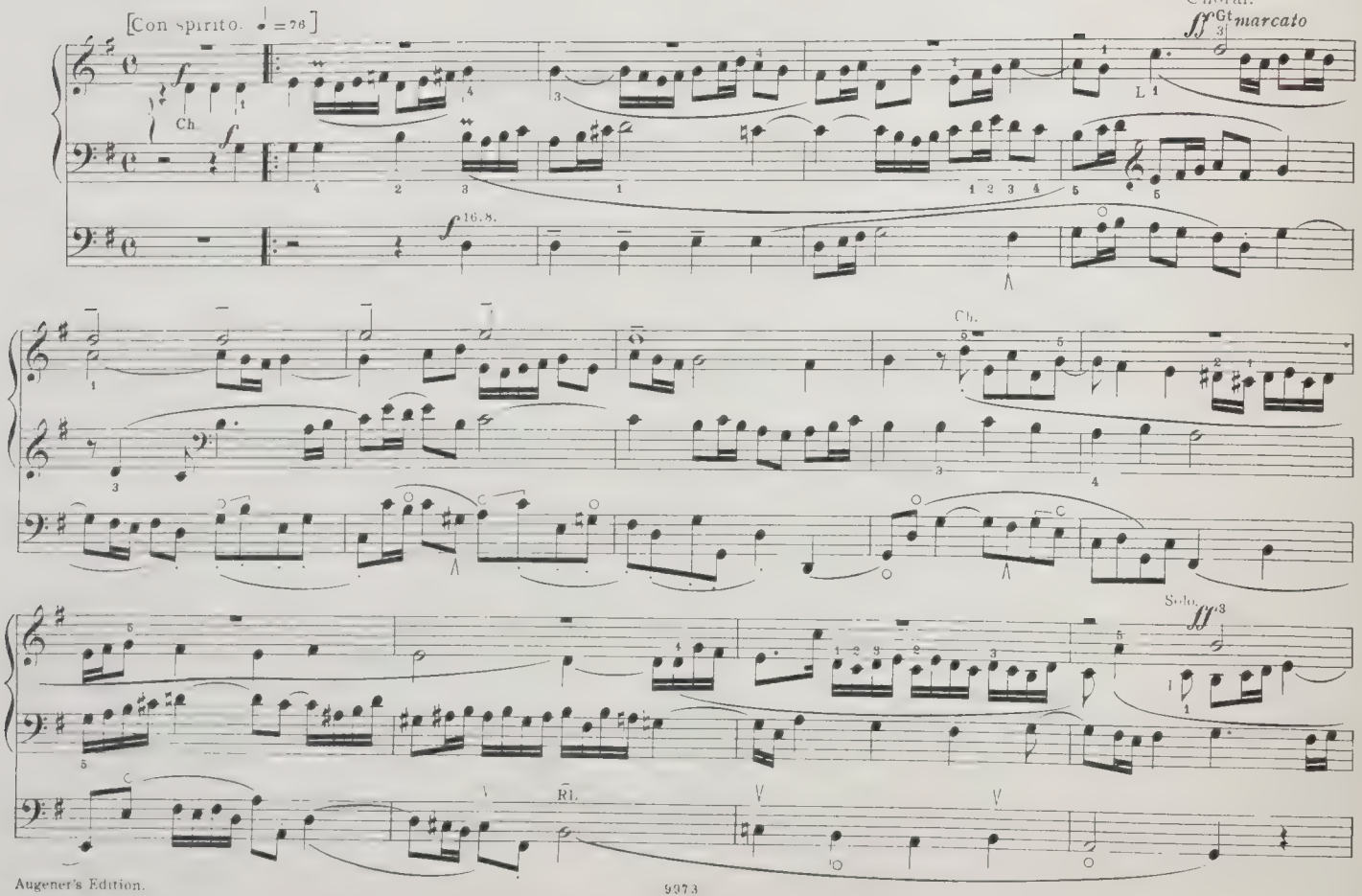
No. 4.

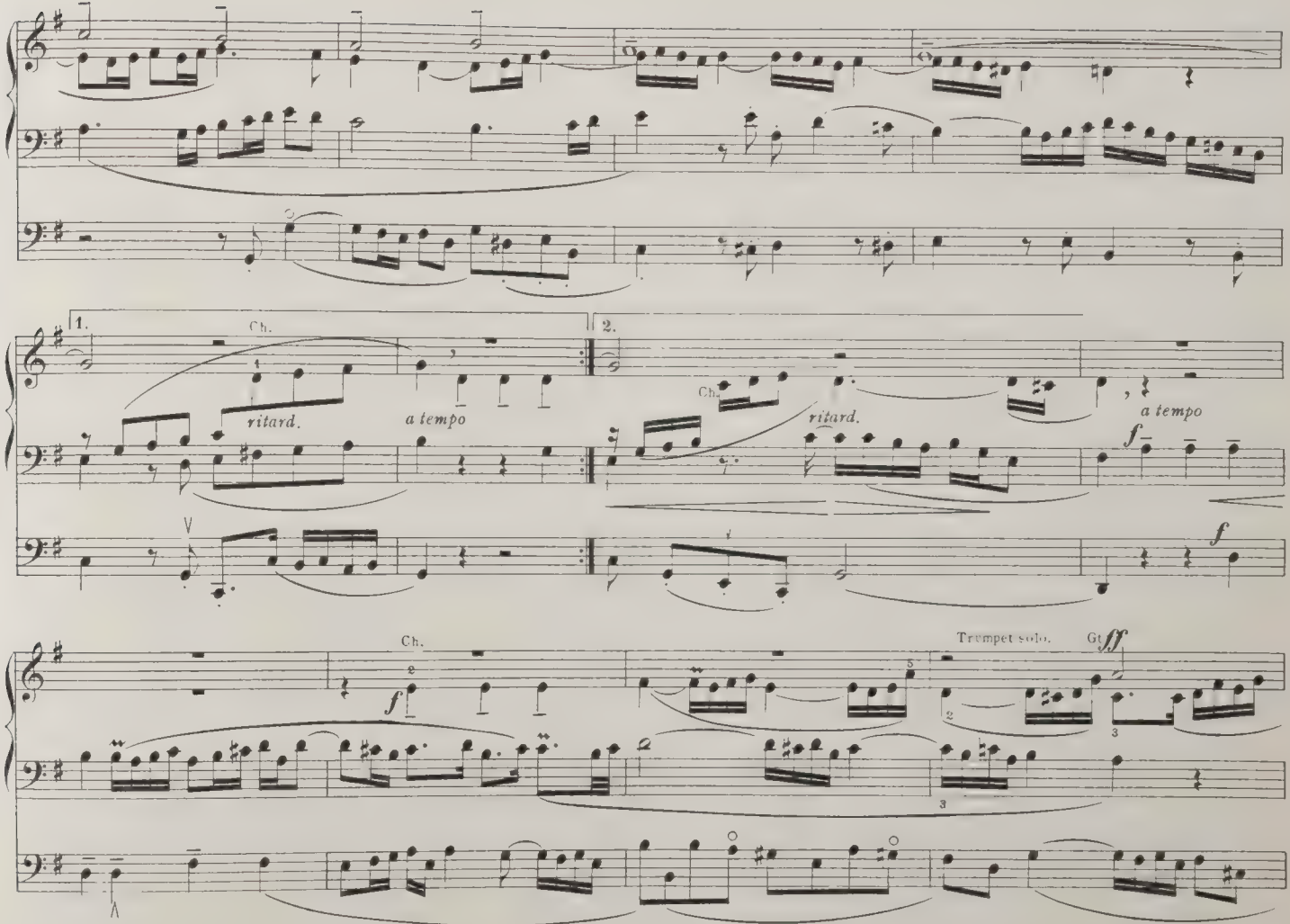
(a) Gt. Solo Trumpet
Ch. 8. 4. to Sw. 8. 4
Ped. 16. 8. to Ch. or
(b) Solo on Tuba (Accpt. on Gt. Flues.)

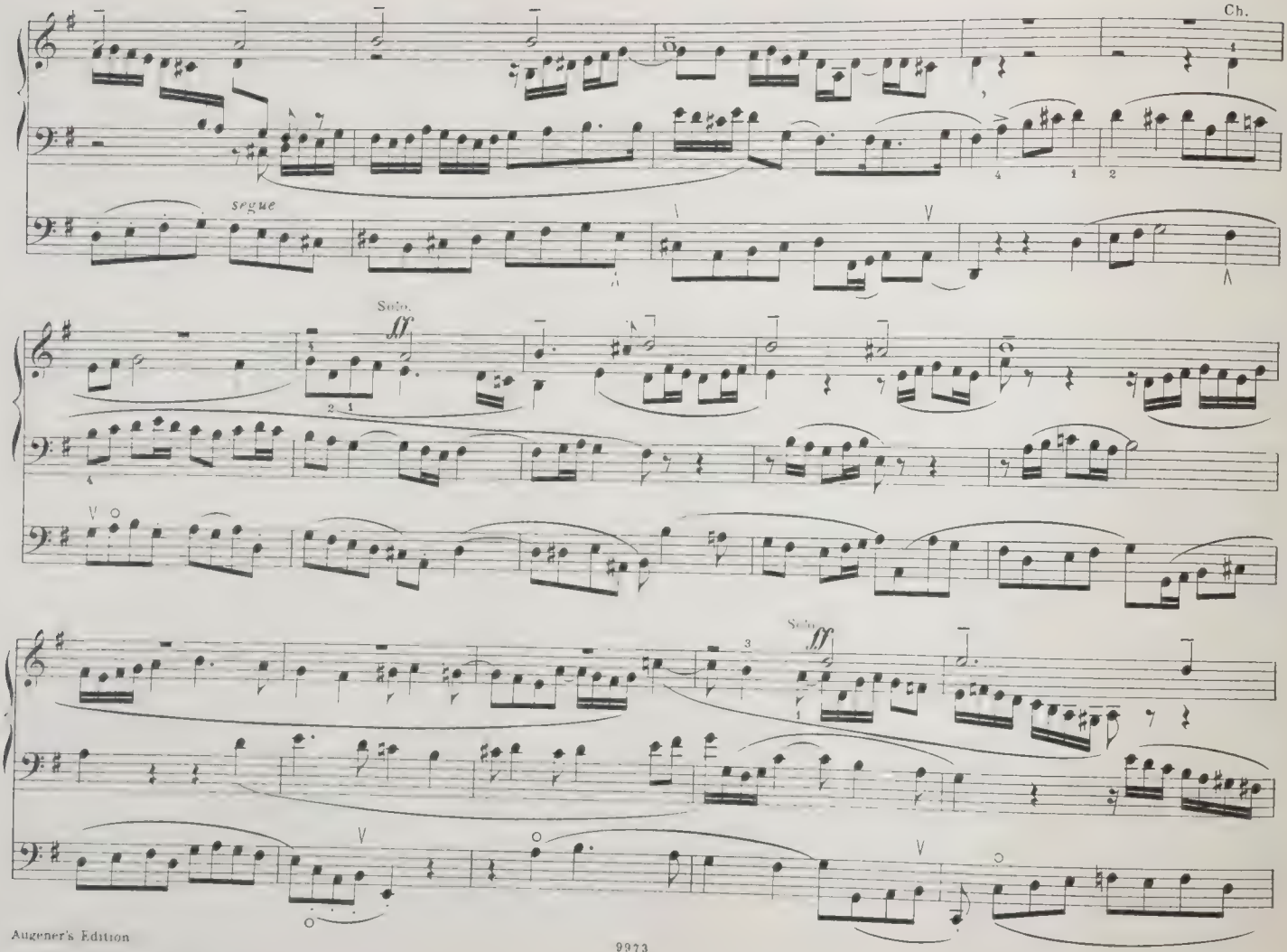
For Two Claviers. Theme in the Soprano.

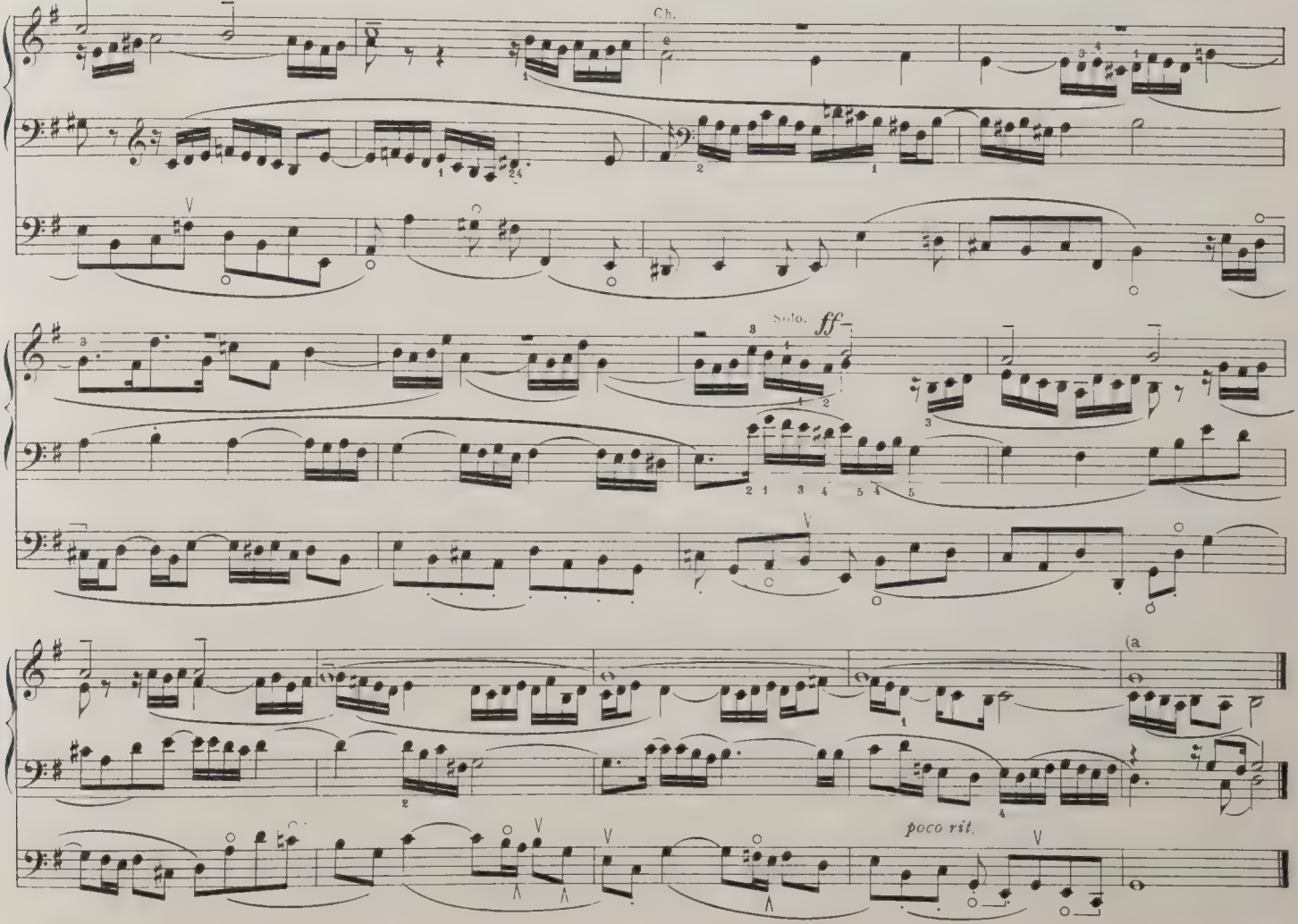
A fine example of the Pachelbel method in four-part work. Note the diminution of theme.

Chorale.




1.
Ch.
ritard.
a tempo
2.
Ch.
ritard.
a tempo
f
f
Ch.
f
Trumpet solo.
fff


Ch.
segue
Solo.
ff
Solo.
ff



a) Transfer this G to a softer Manual.

No. 5.

"Schmücke dich, O liebe Seele"

(Adorn thyself, dear Soul)

For Two Claviers. Theme in the Soprano.
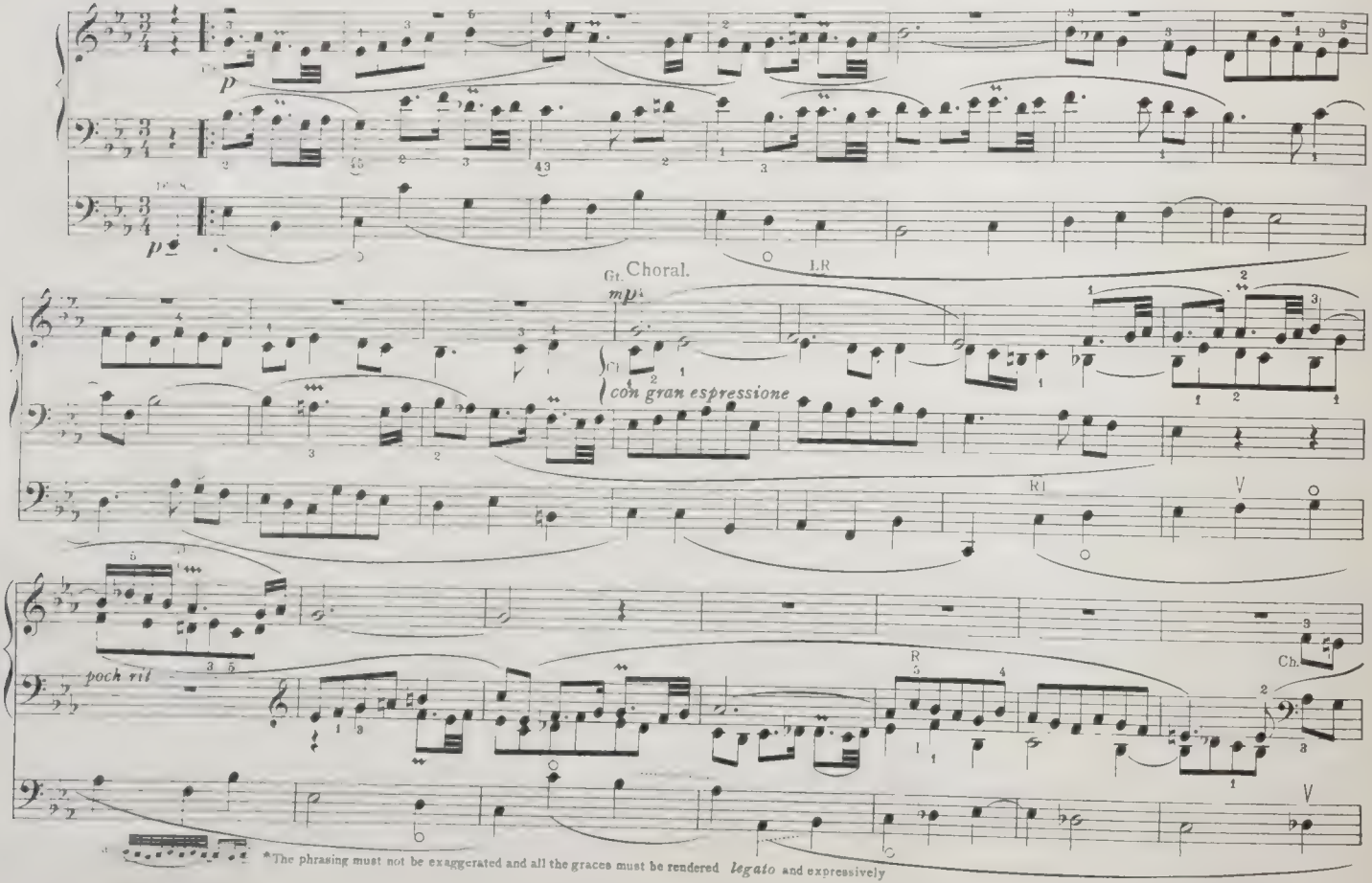
Gt. Solo stop 8.
Ch. 8. 4.
Ped. 16. 8. unc.

or

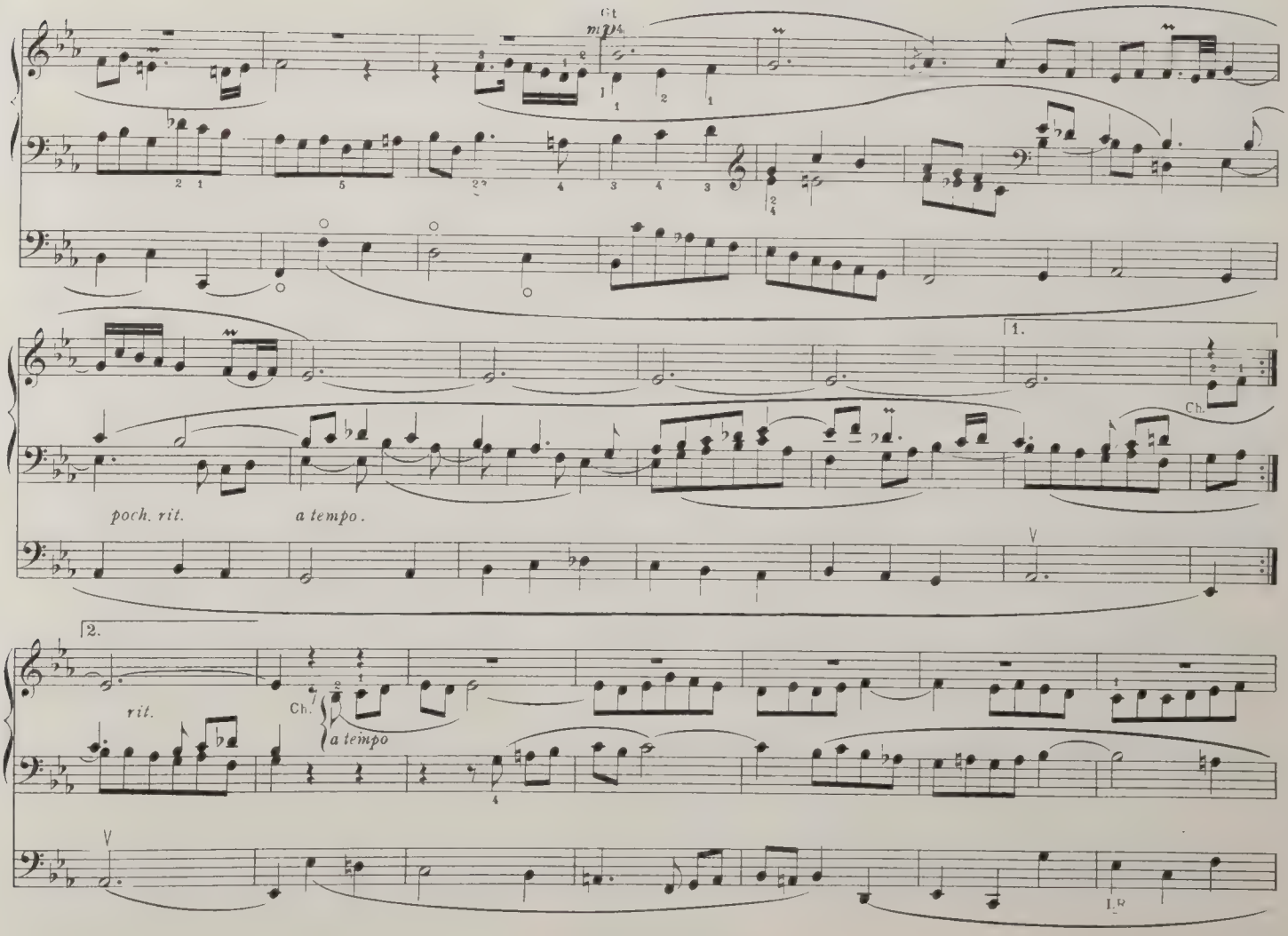
Gt. 8. *p*.
Sw. Solo stop
Ped. 16. 8. unc.

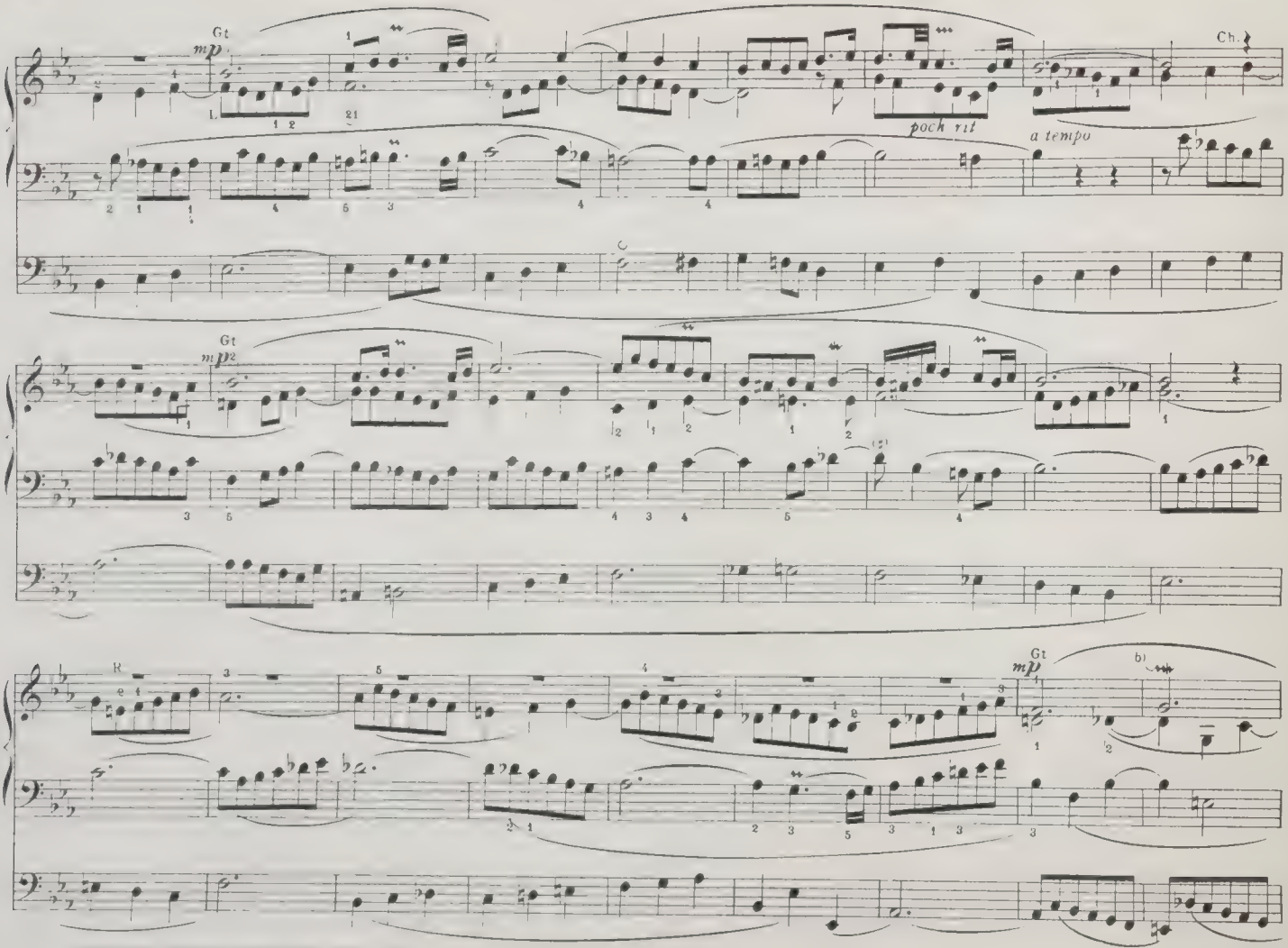
This piece from the "Orgel Buchlein" is brimming full of the most heartfelt emotion. The melody is by Kruger (1598—1662) and this arrangement was a great favourite with Mendelssohn. For an earlier setting of this by Bach, see page 1348.

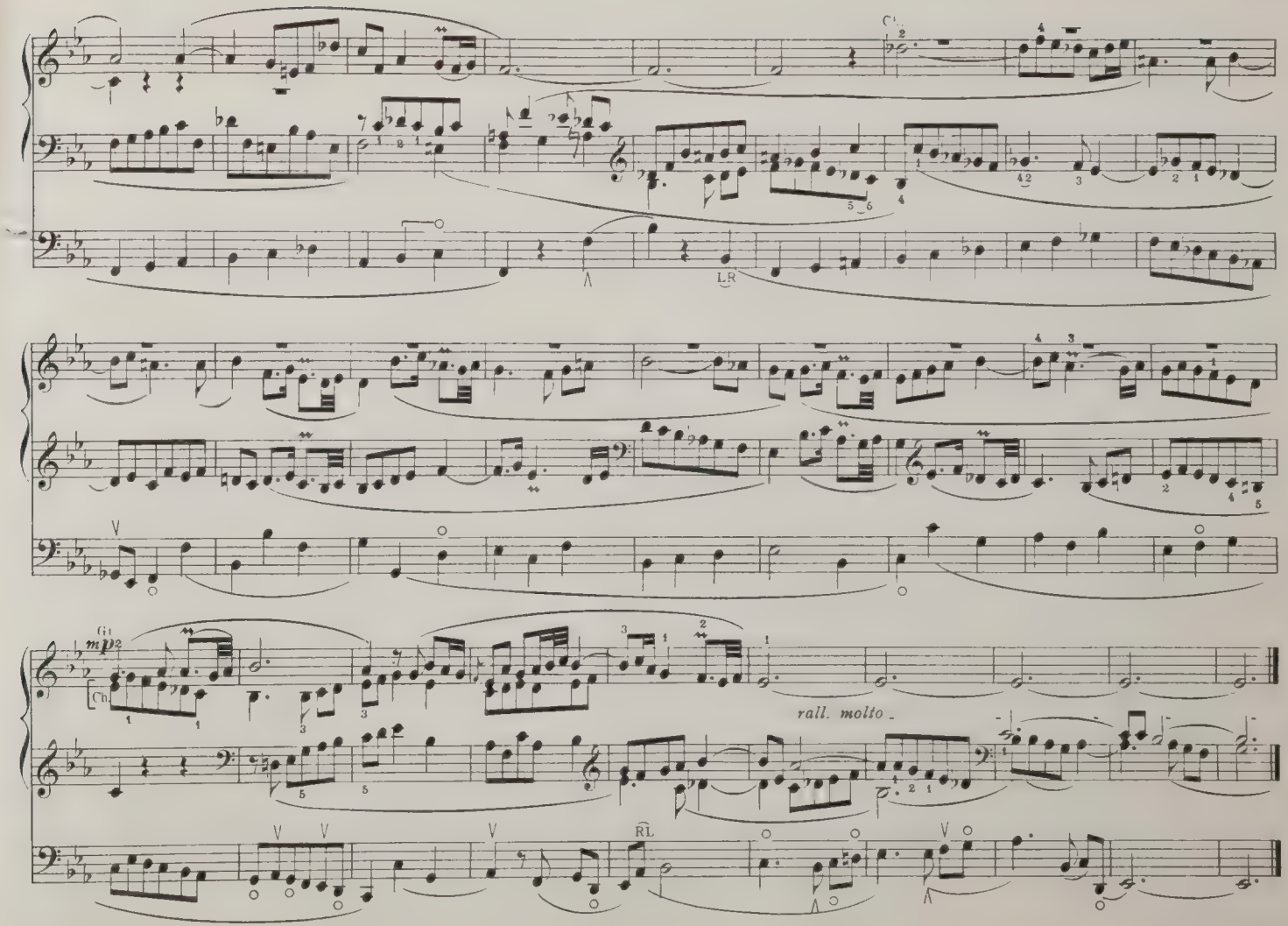
Lento tranquillo ed espressivo. ♩ = 63.



*The phrasing must not be exaggerated and all the graces must be rendered *legato* and expressively


Gt
mp
1.
Ch.
poch. rit.
a tempo.
V
2.
rit.
Ch.
a tempo
V
L.H.


Gt
mp
Ch.
poch rit
a tempo
Gt
mp
R
Gt
mp
b)
b


mp
Ch.
rall. molto
LR
RL

No 6.

"Allein Gott in der Höh' sei Ehr'"

(Honour alone to God on High.)

Gt. Dpns. Fl. 8) Contrasted
Ch. (or Sw.) 8. A. *f.*) tones. *
Ped. 16. 8 unc.

For two Claviers. Theme in the Tenor.

This broadly-planned Fantasia is one of the "Eighteen Chorale Preludes" of the last Revision. For other settings of this great Festal Hymn, see pages 819, 872, 892, 1056, 1065, 1078, 1092 & 1260.

[Allegro moderato. ♩=88.]

p *cantabile e legato*

Ch. *p*

RI

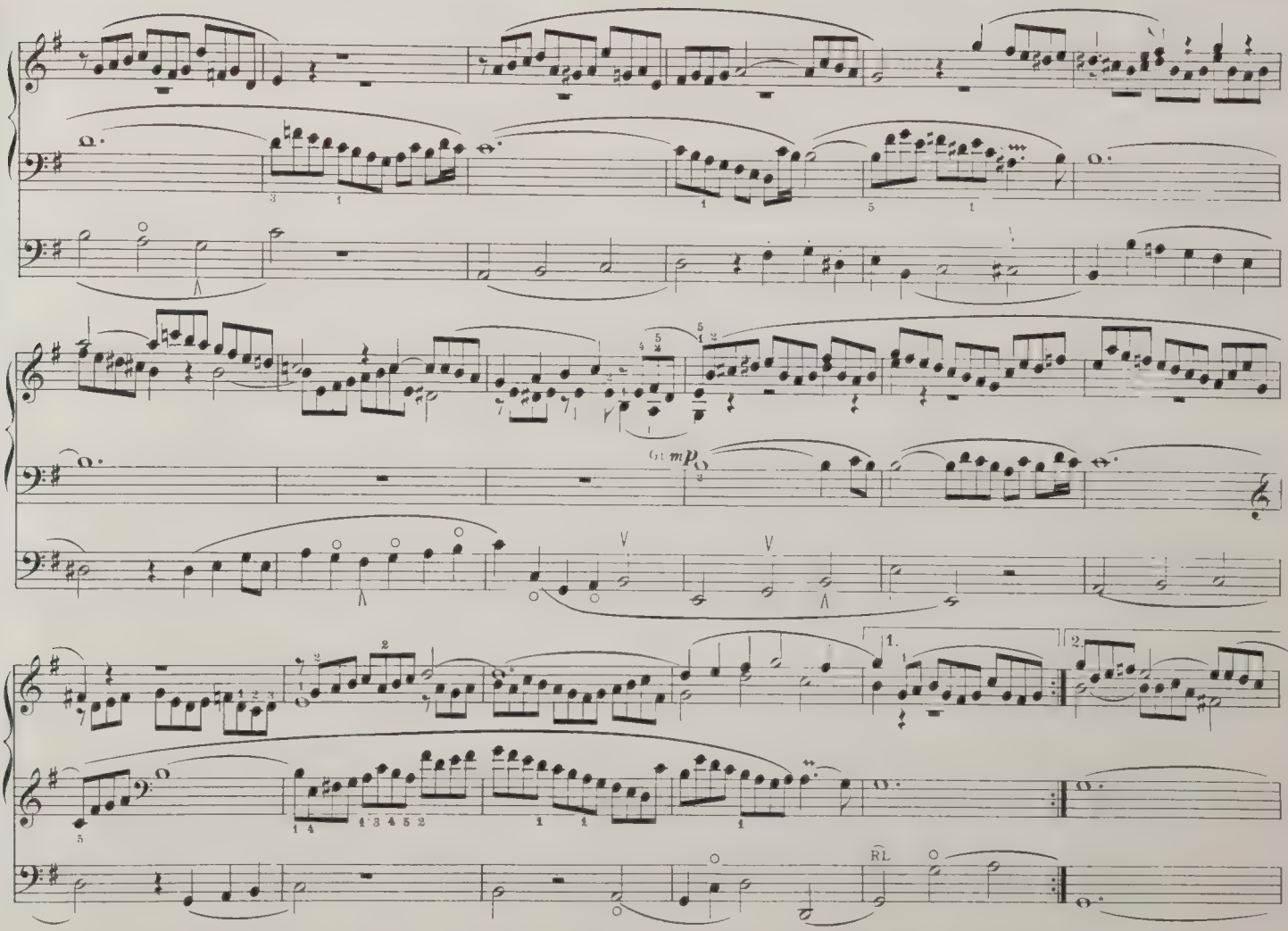
Ch.
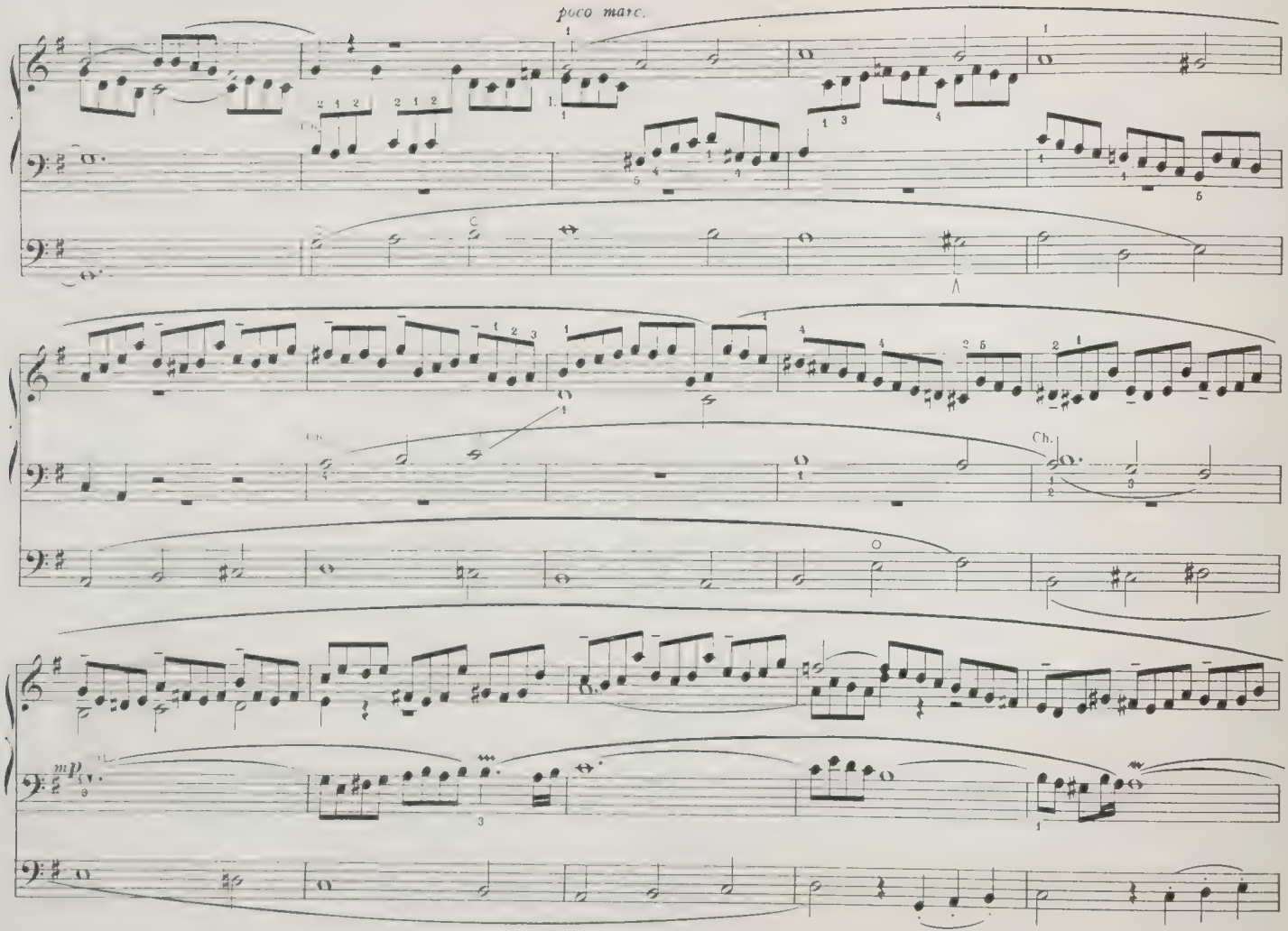
cantabile

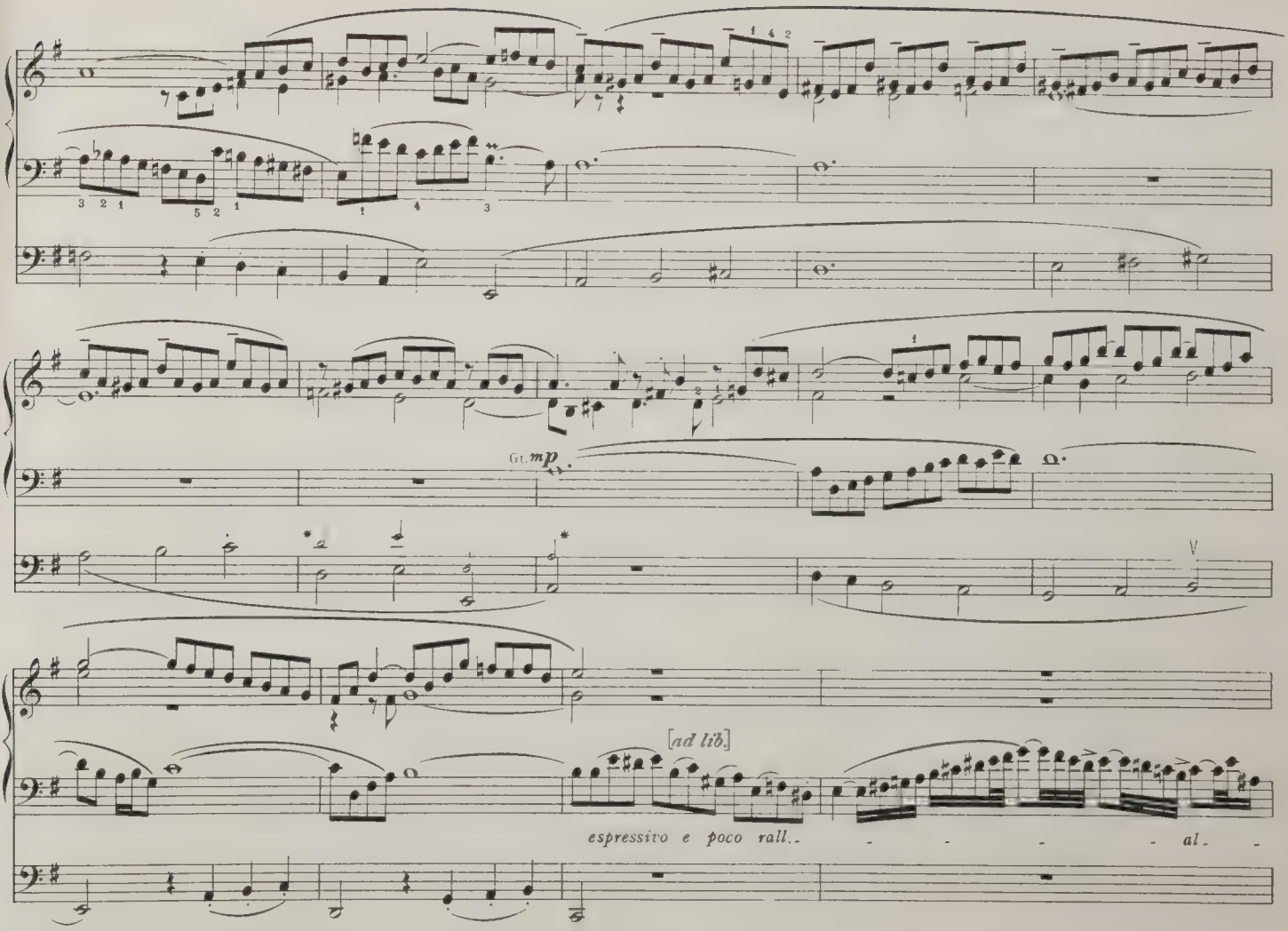
Chorale. *mp*

Gt.

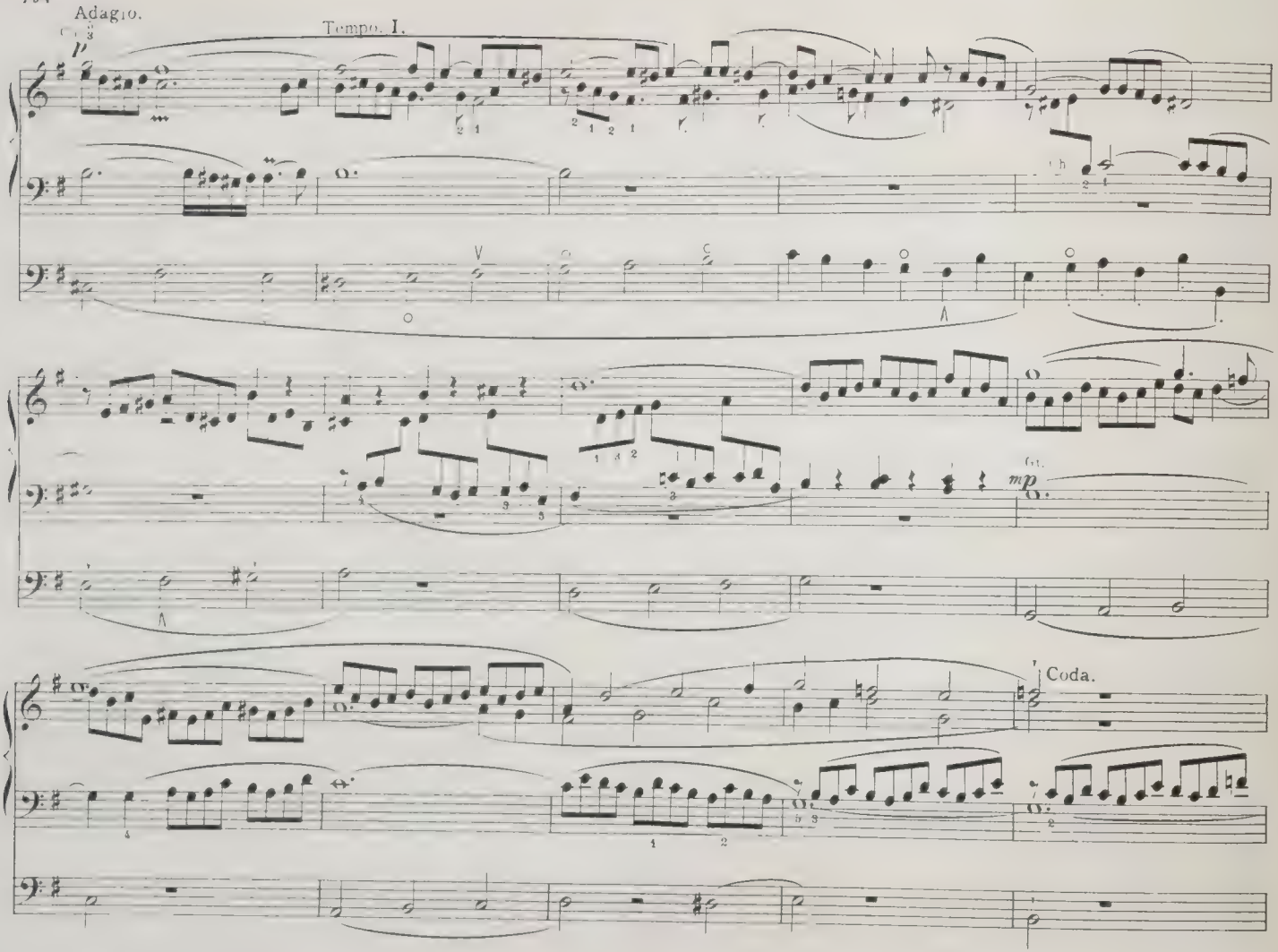
* Or Figure-work on Ch. (or Gt.) with L. H. Solo on Swell Reed for the Chorale.
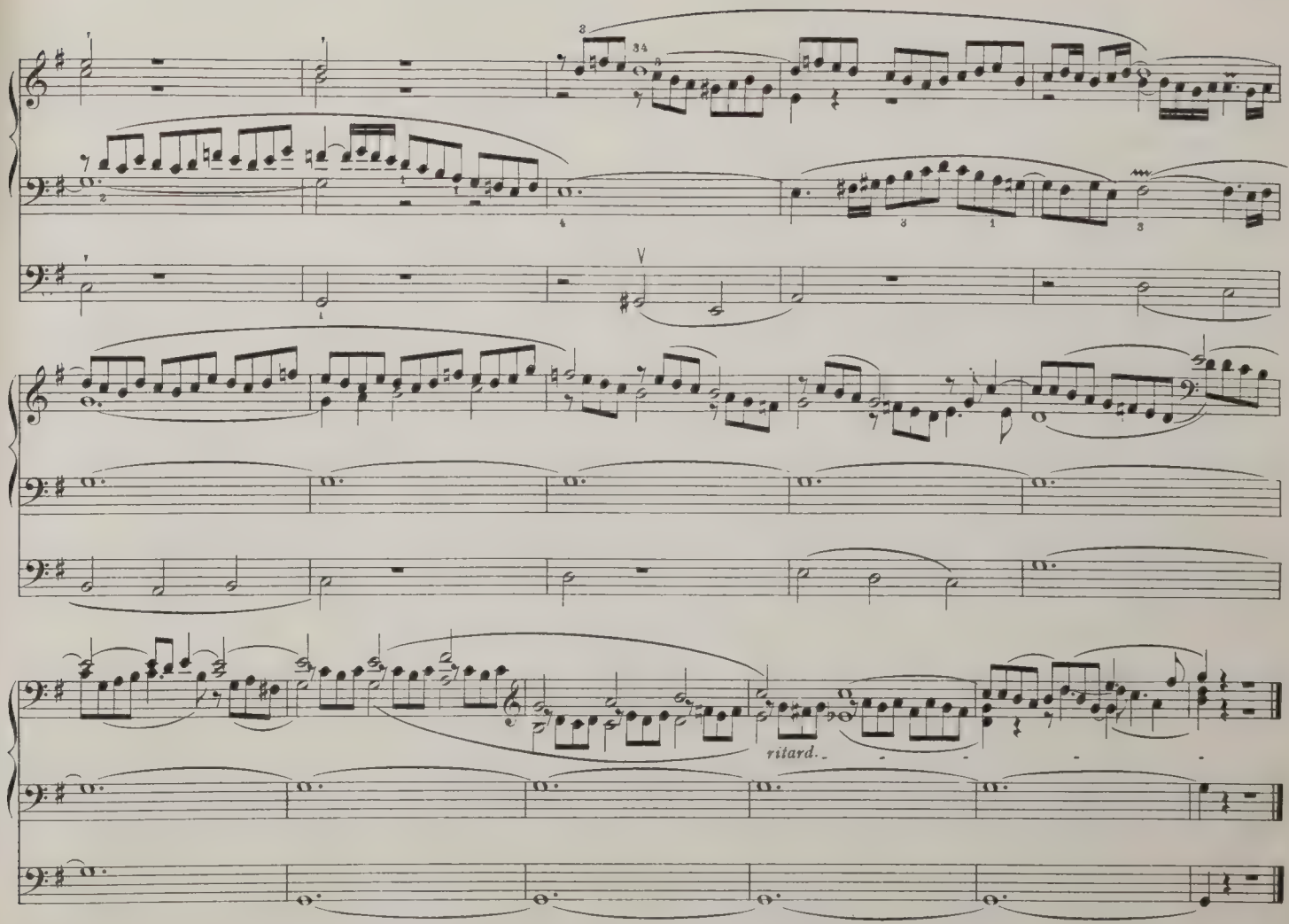

Grmp
1.
2.
RL


poco marc.
Ch.
Ch.
mp



*Optional Notes. Bach's Pedal board would prevent him from continuing upwards. A E H


Adagio.
Tempo. I.
Ob.
Clt.
mp
Coda.


ritard.

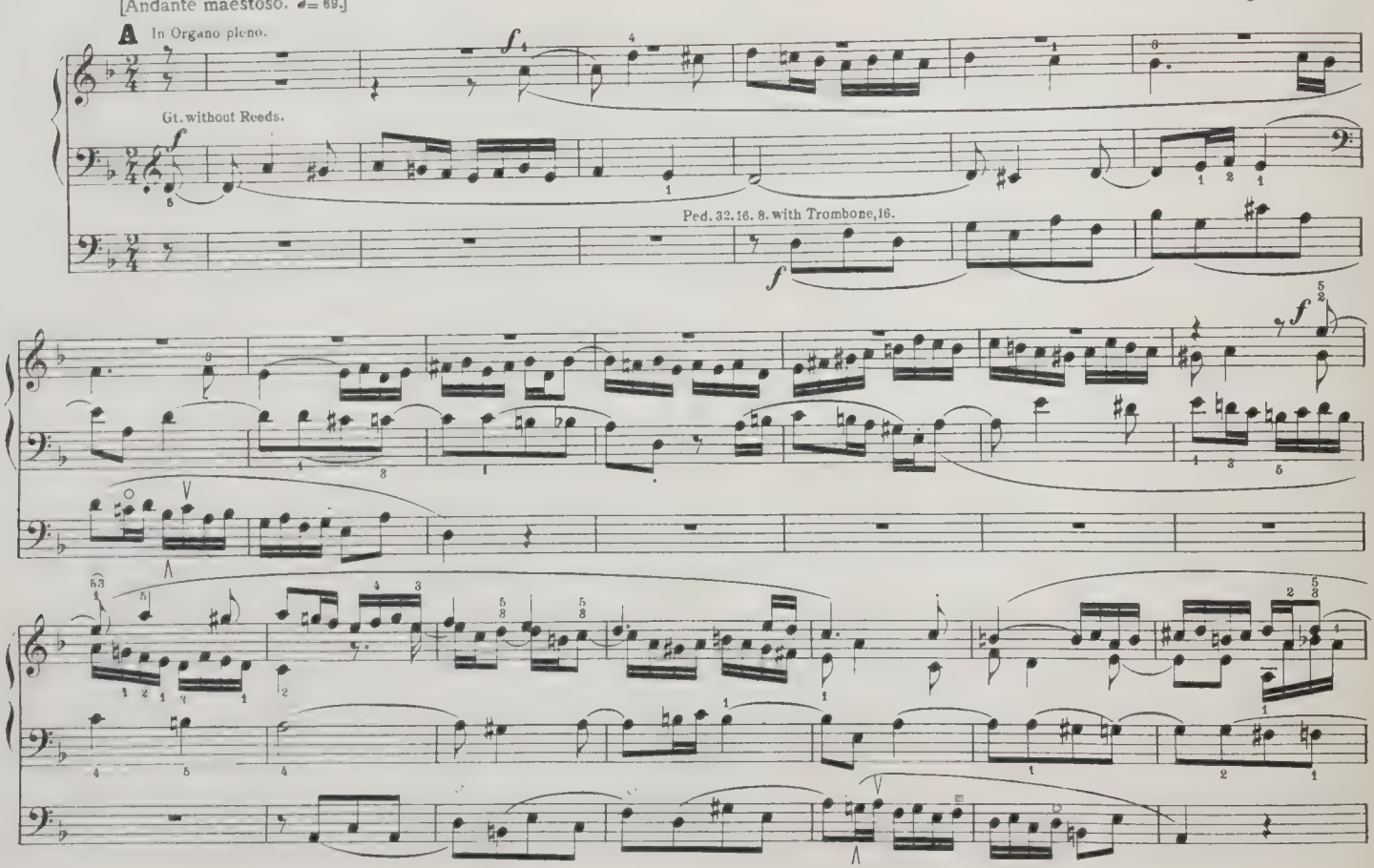
No 7.

"Wir glauben all' an einen Gott, Schöpfer."

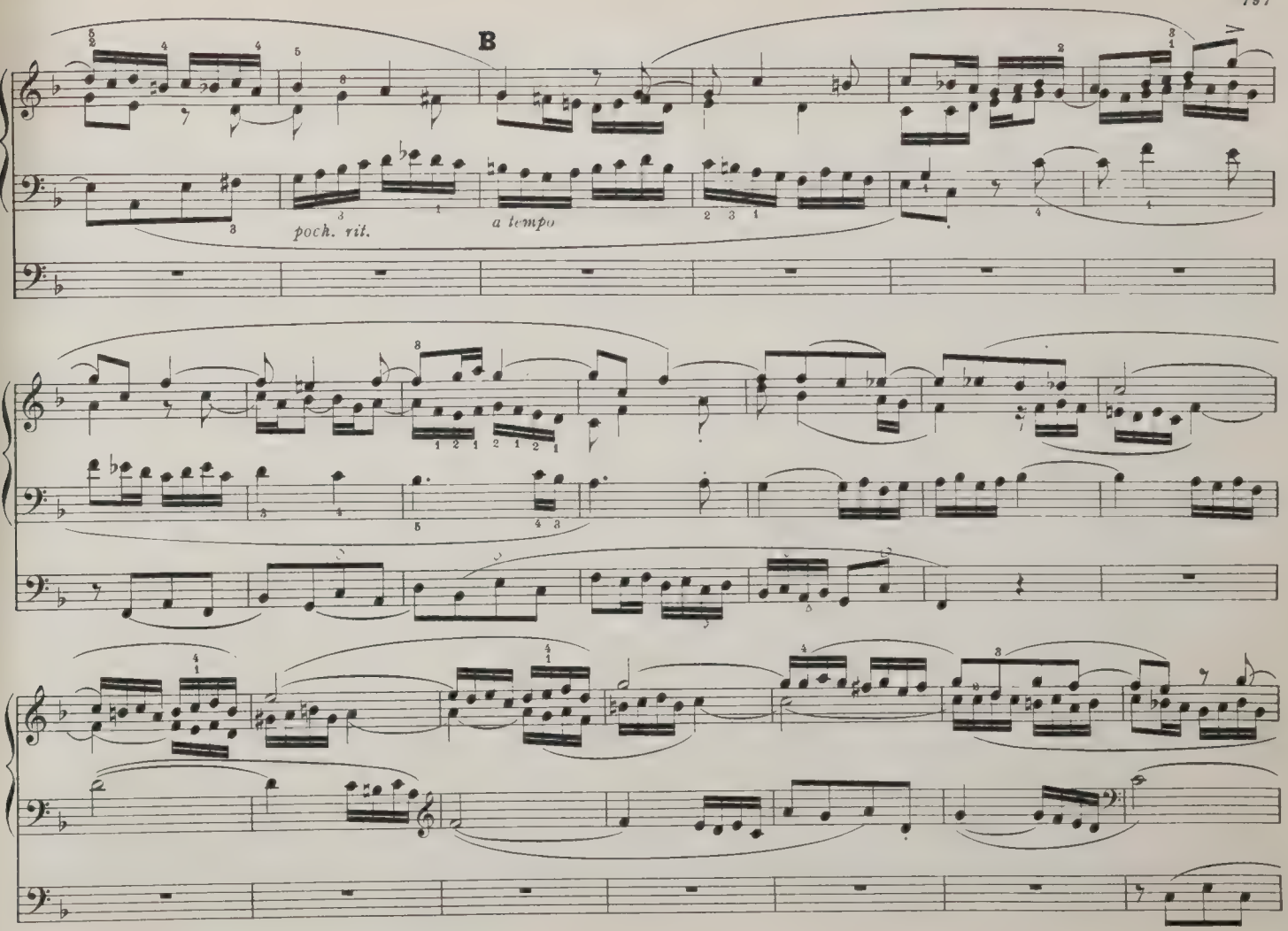
(We all believe in one God, the Creator.)

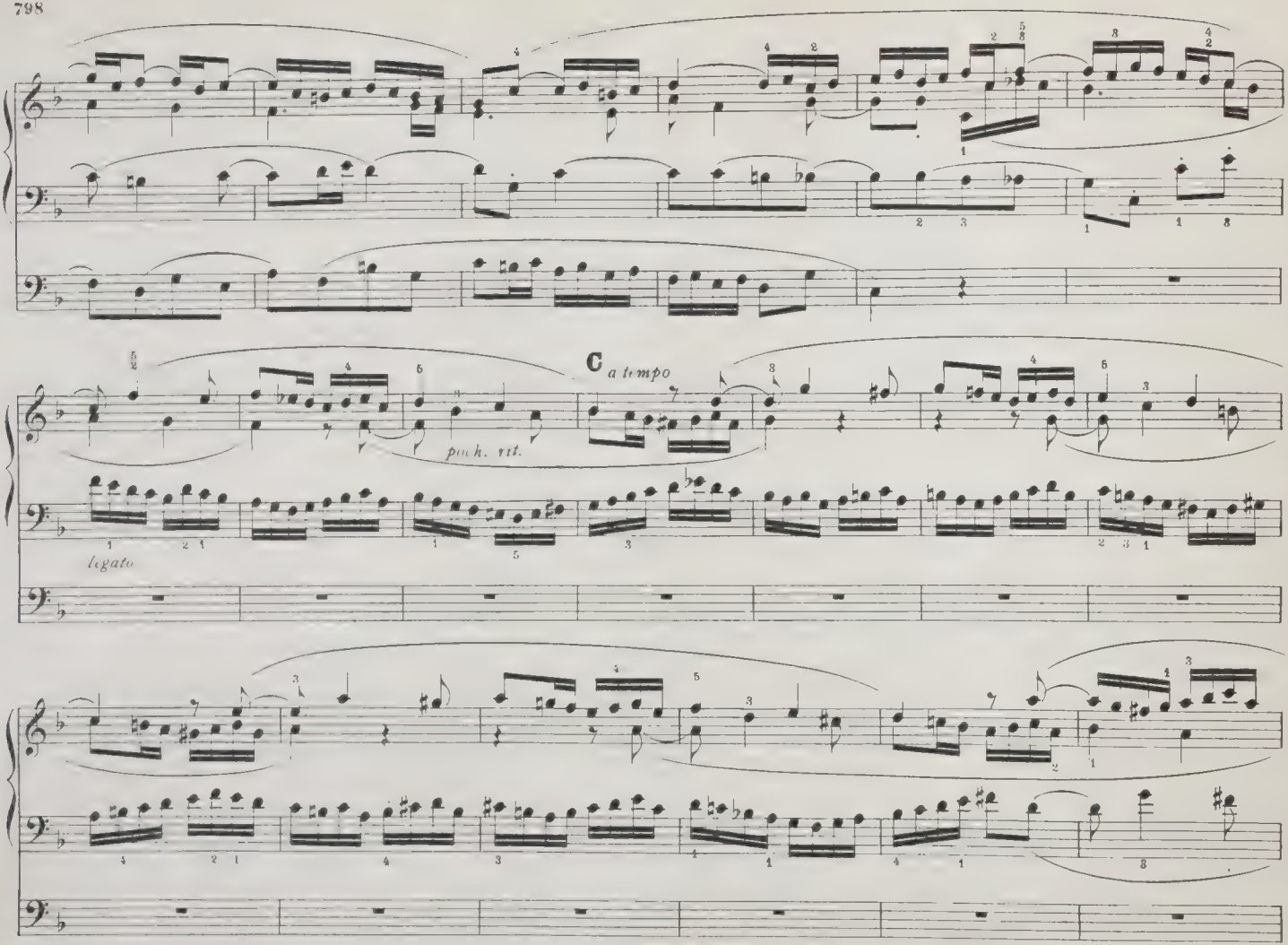
One of the Catechism-Hymns. The form is unique in Bach, being a Fugue written over a free Bass part, whose bold progression in fourths secured the name of "Giant" Fugue for this work. For a youthful setting of this Chorale, see page 817.

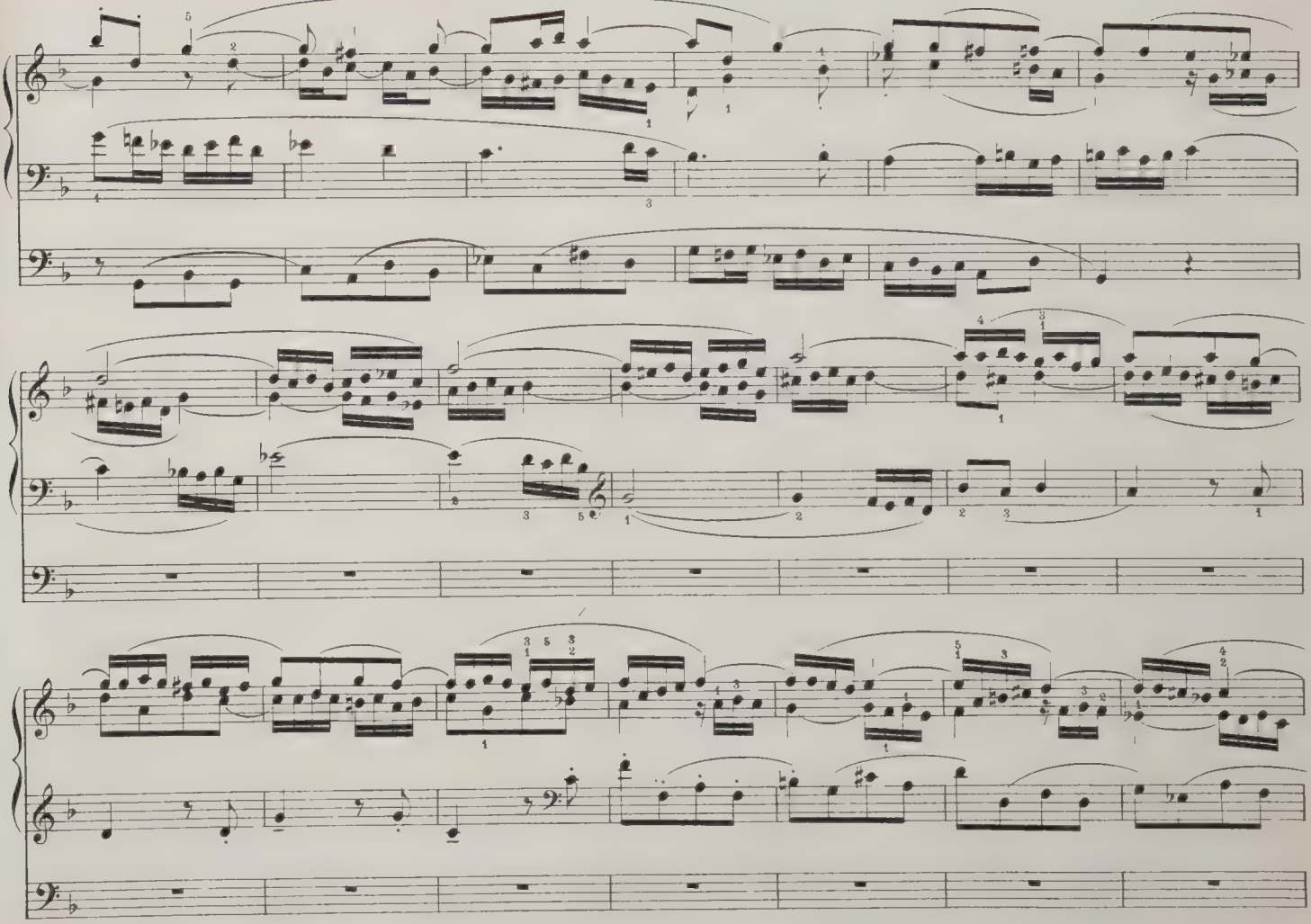
J. S. Bach.

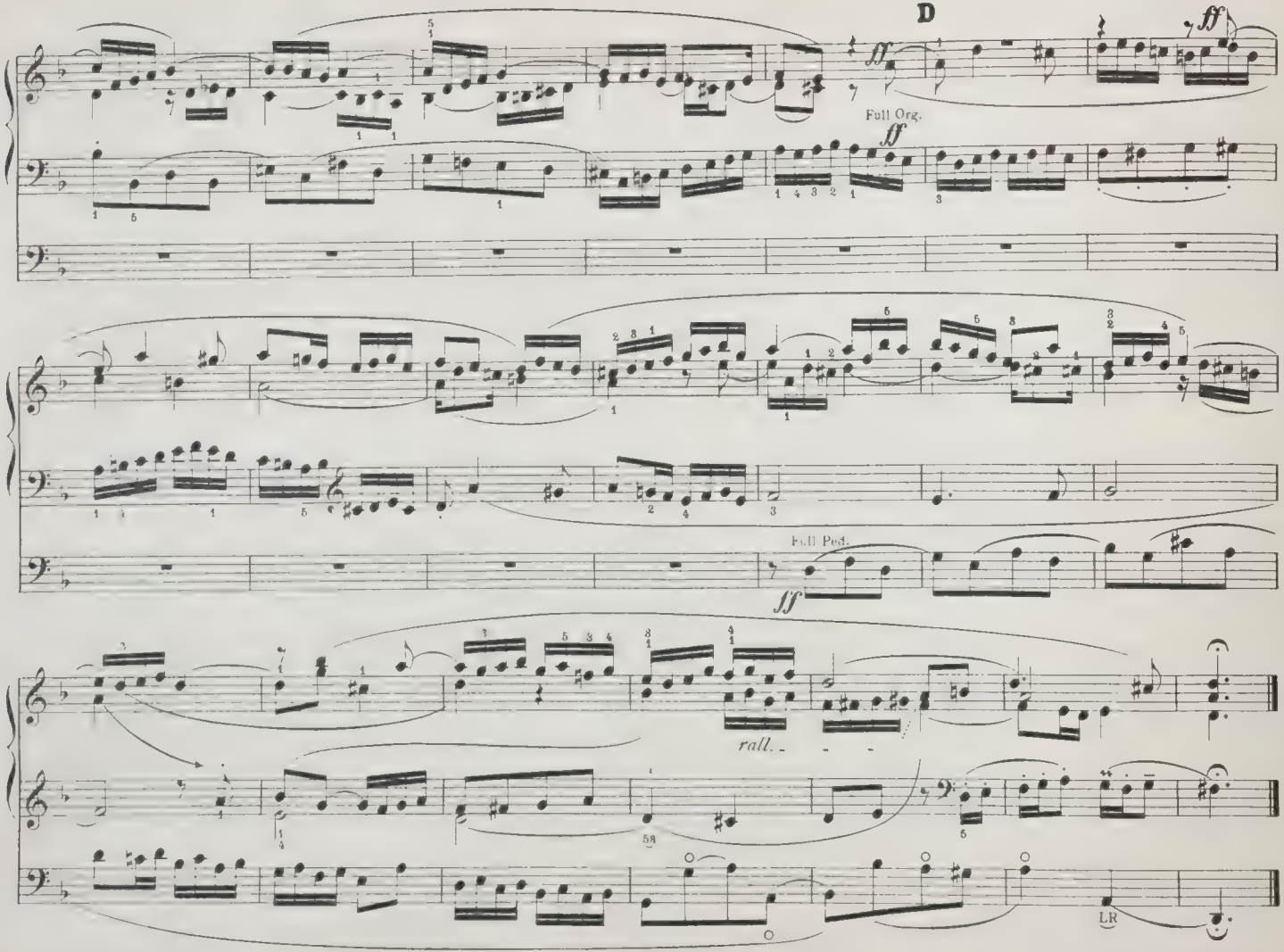


A. Exposition.


B
poch. rit.
a tempo


C a tempo
poch. rit.
legato





D Final Section.

No 8.

"Komm', heiliger Geist."
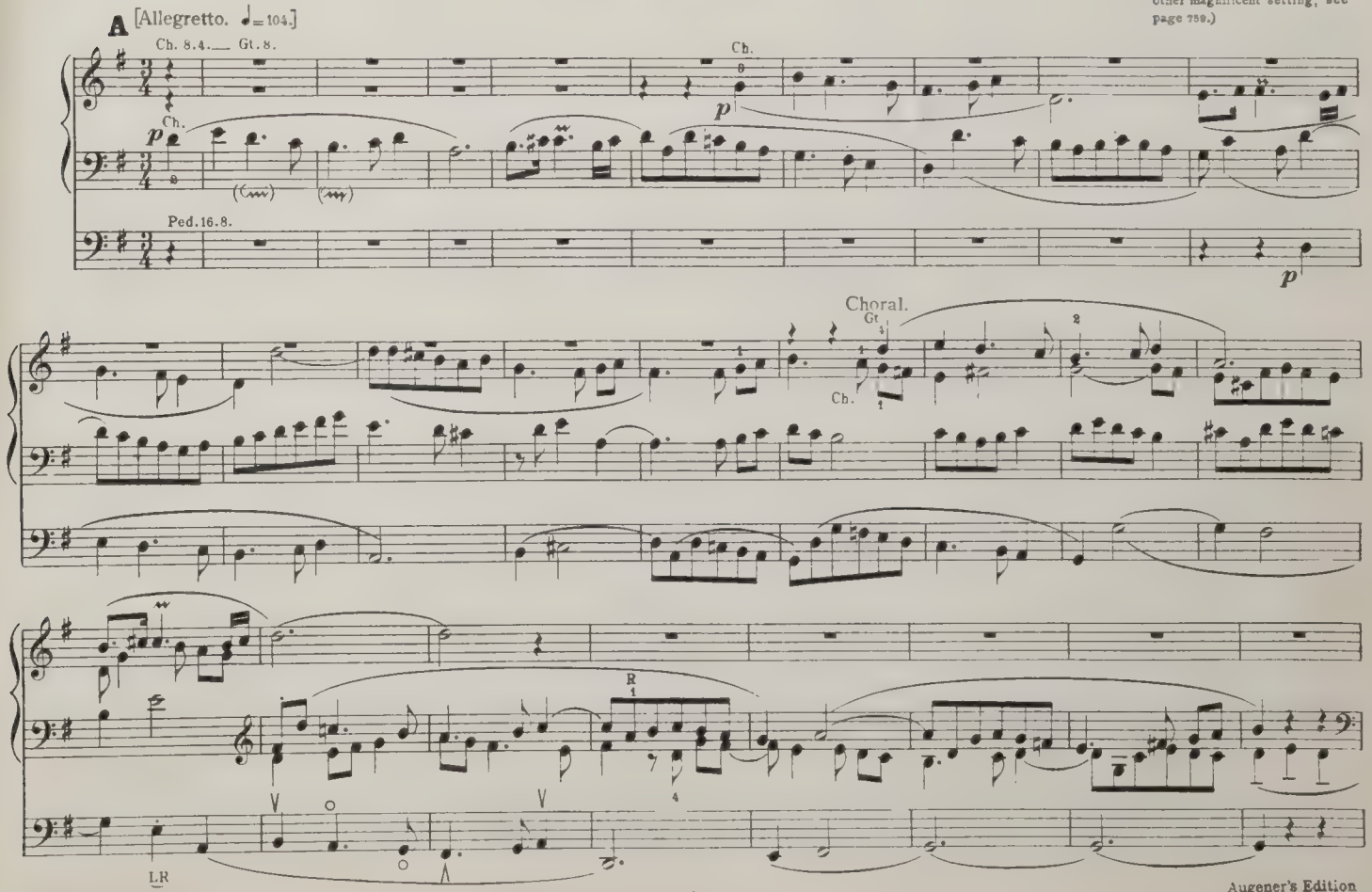
(Come, Holy Ghost.)

J. S. Bach.

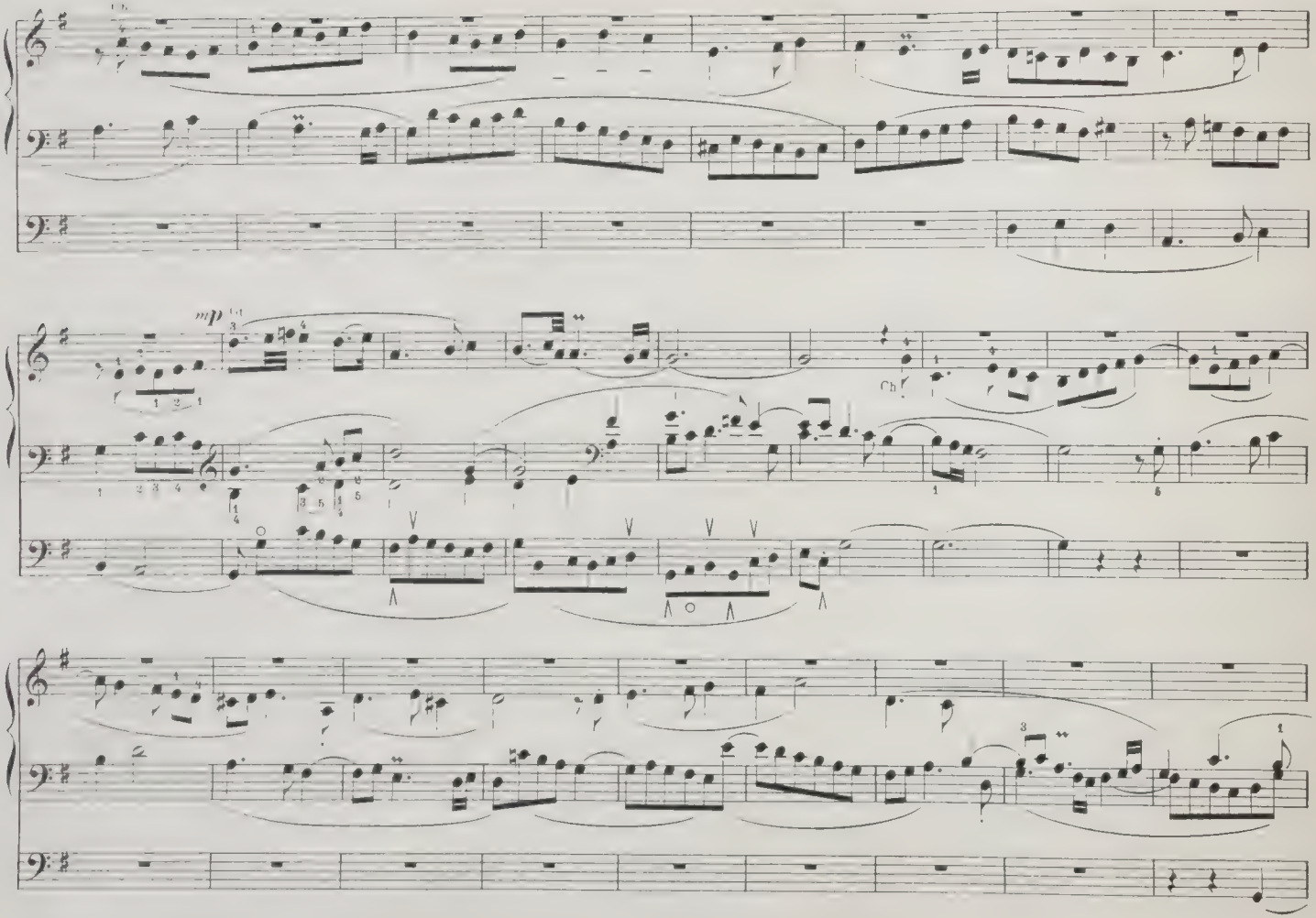
Newly revised by
Dr A. Eaglefield Hull

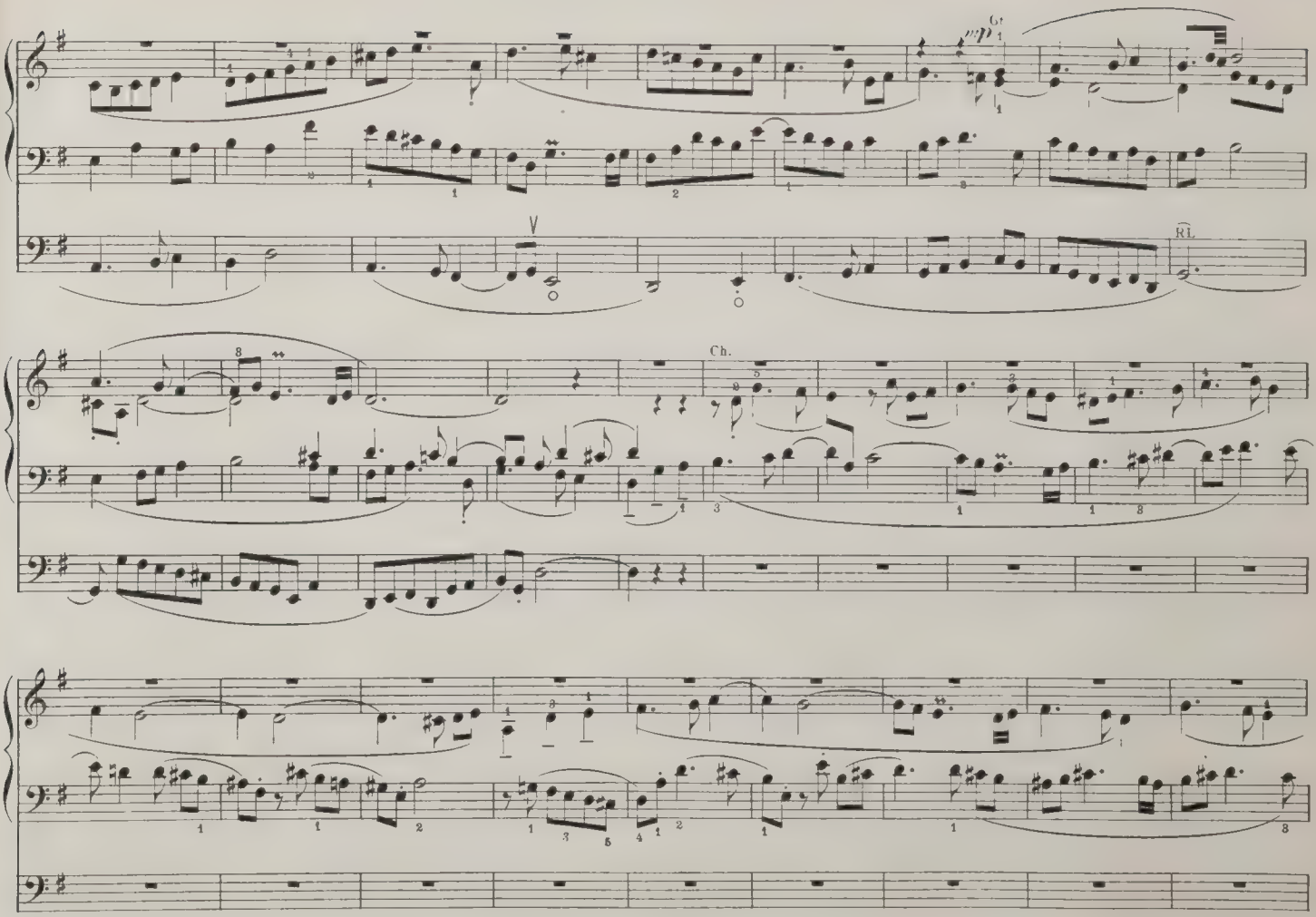
For Two Claviers. Theme in the Soprano.

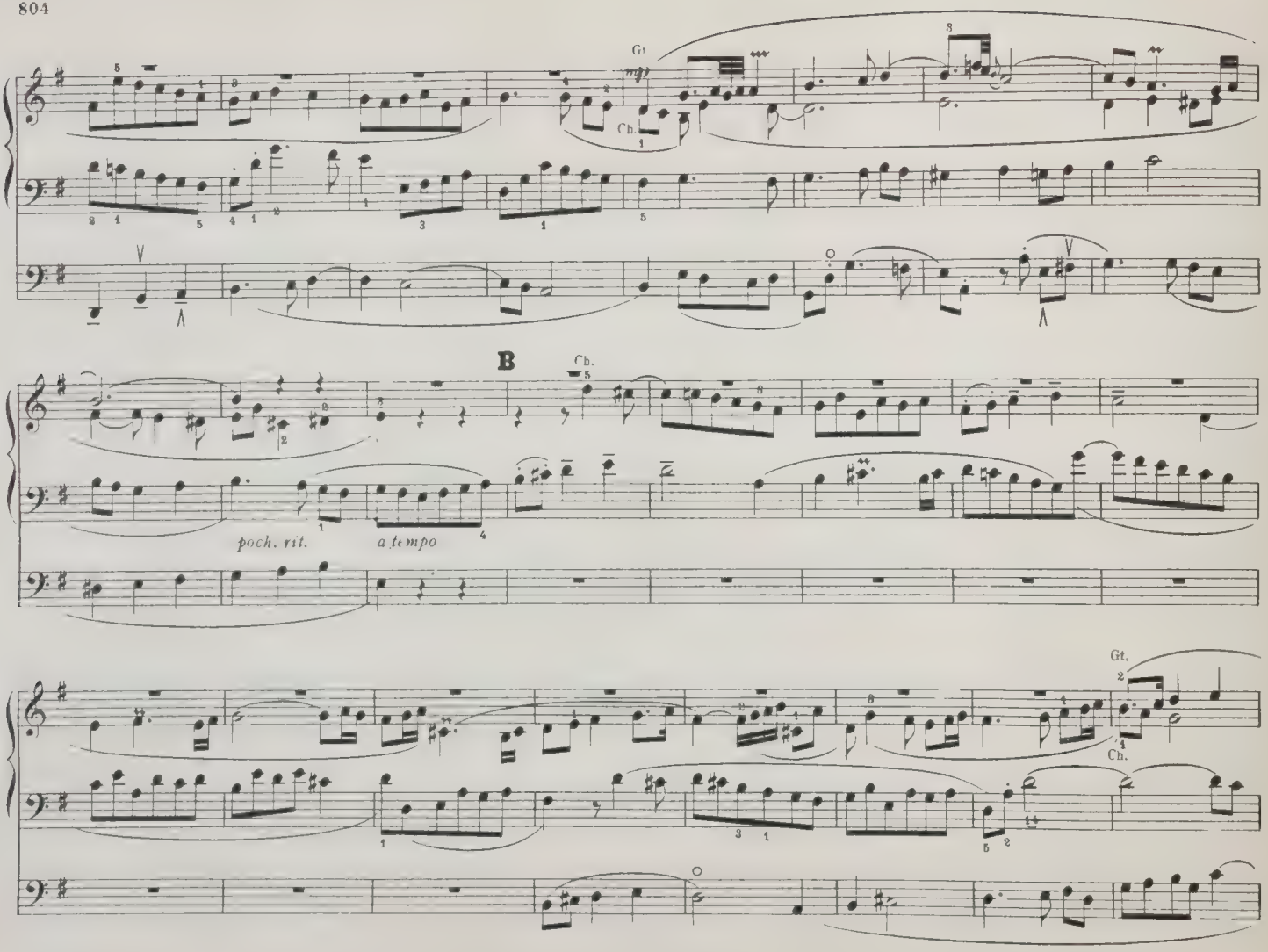
One of the "Eighteen Chorales" A masterly piece of 4 part Canonic writing in his final style. (For another magnificent setting, see page 759.)

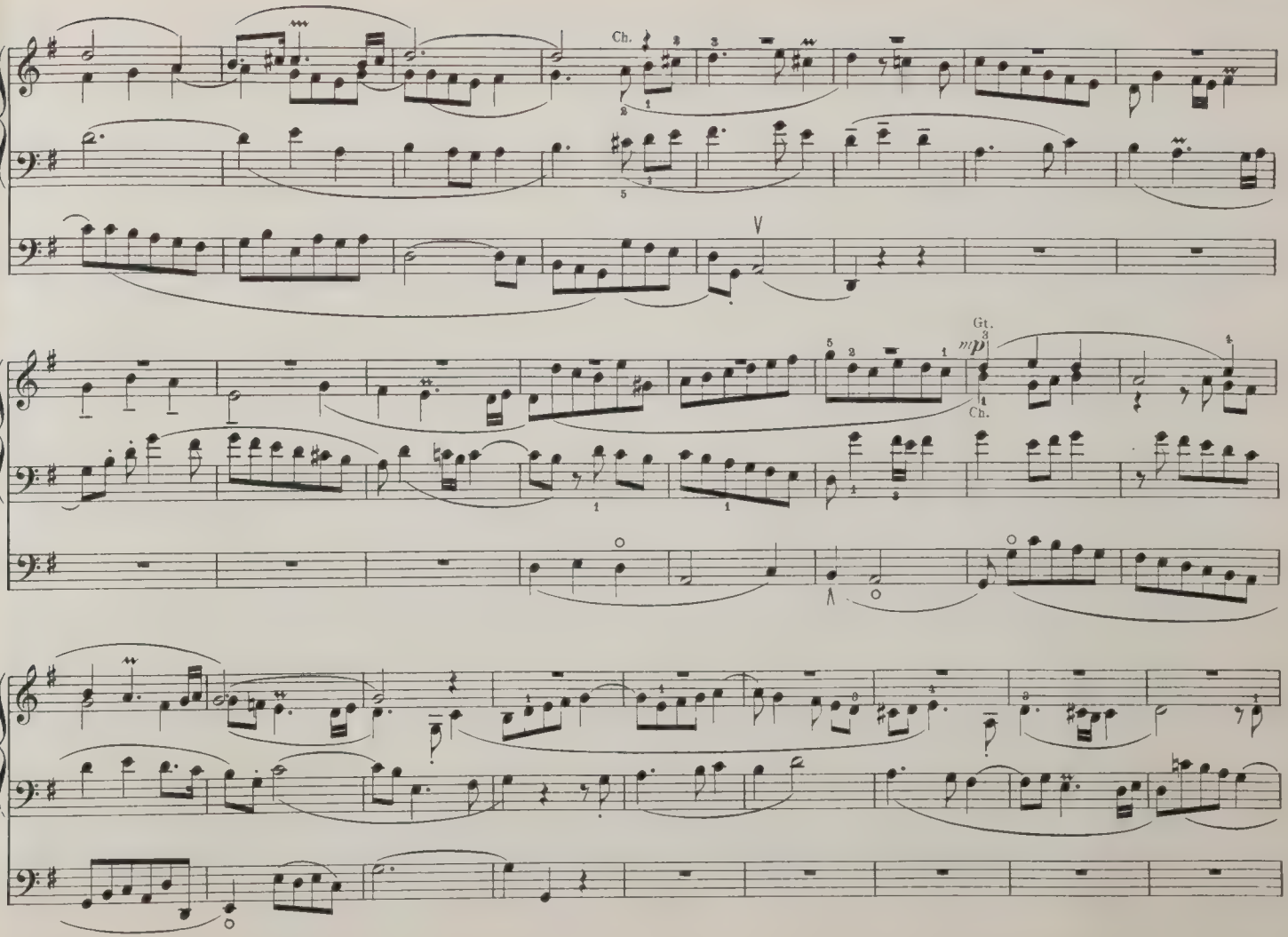


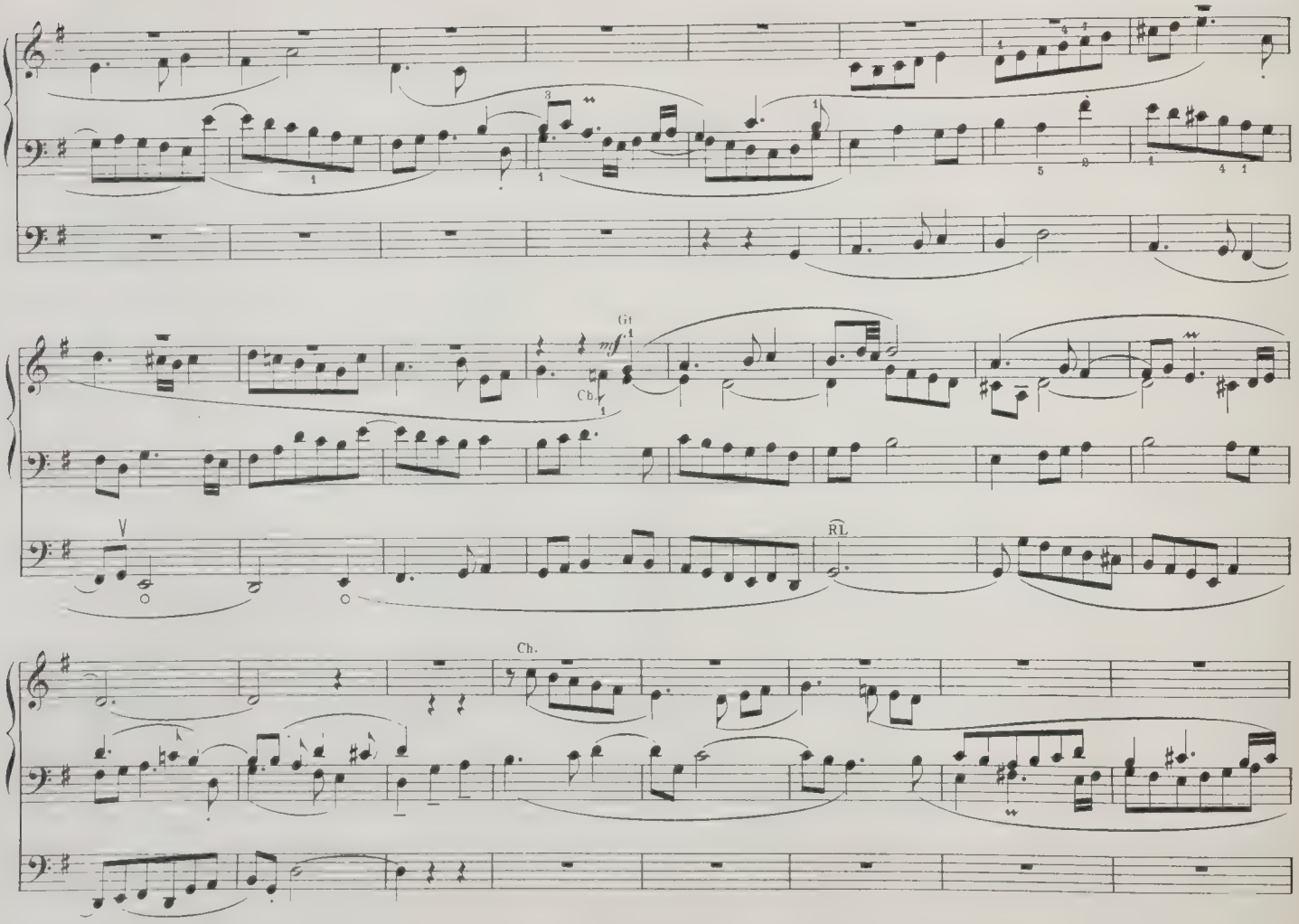
Copyright 1914, by Augener Ltd.
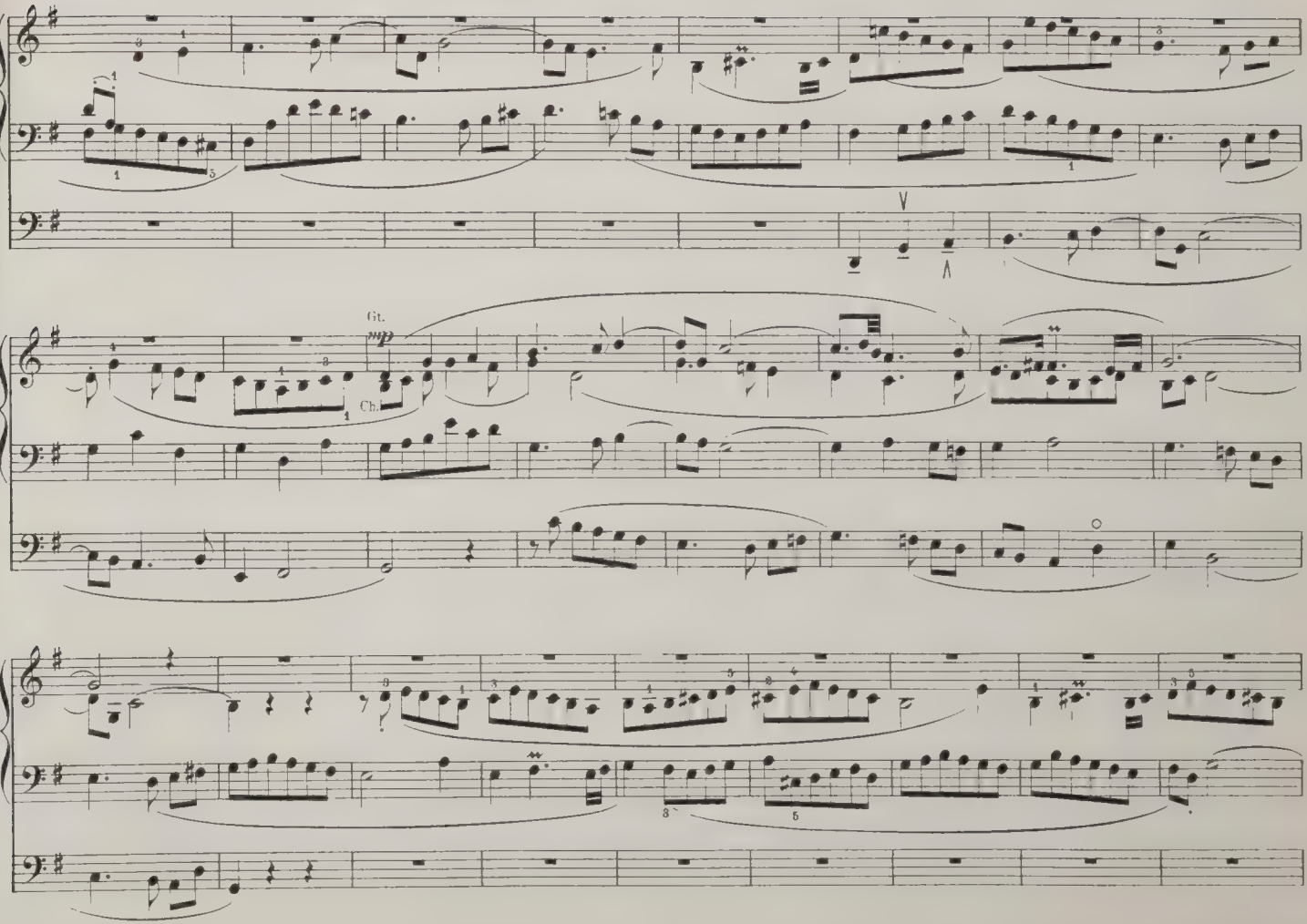

mp
Ch

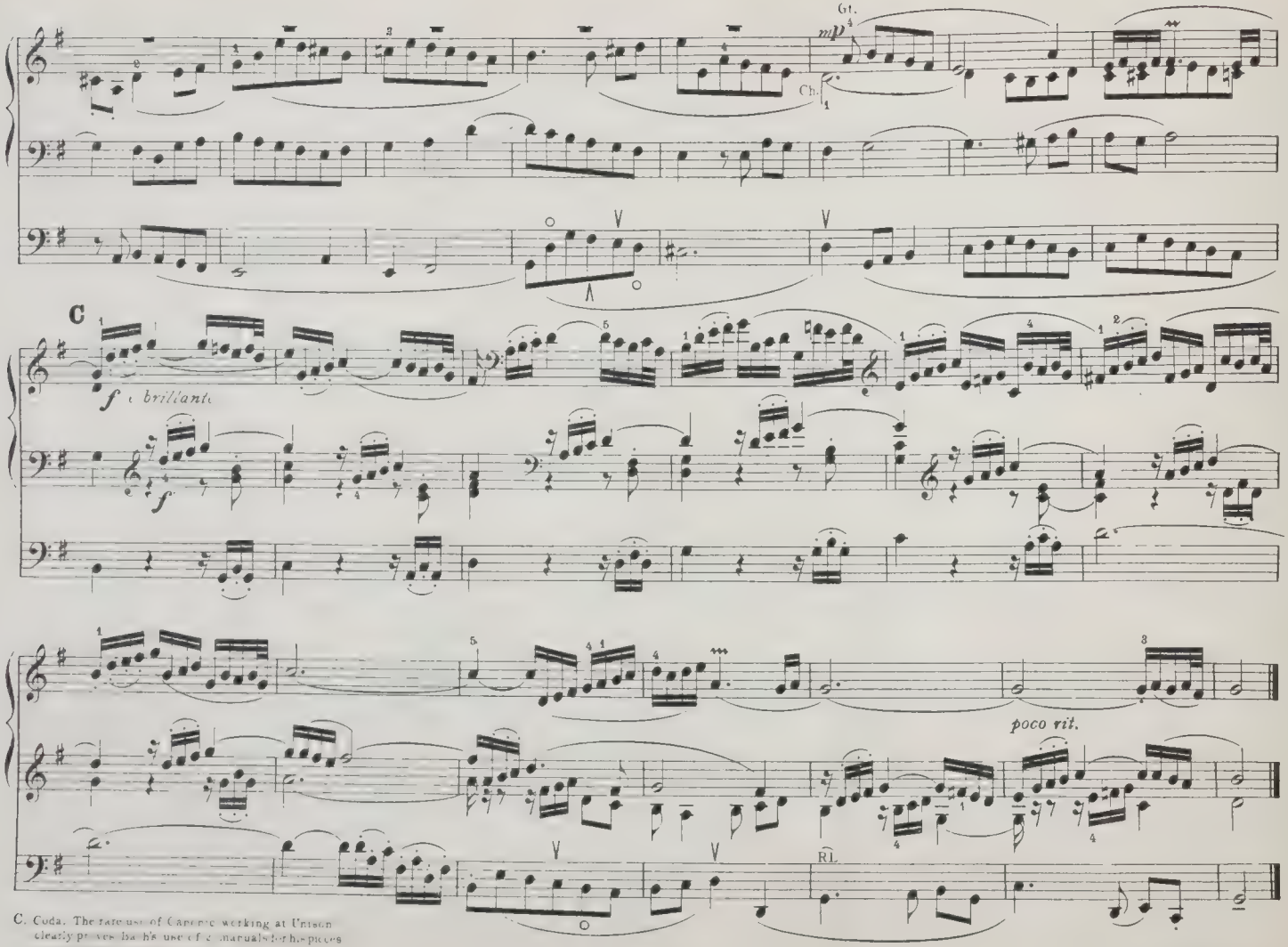

Gr
V
RL
Ch.


Gt
mp
Ch.
B
Ch.
poch. rit.
a tempo
Gt.
Ch.


Ch.
Gt.
mp
Ch.


Gt
mf
Ch.
RL
Ch.


Gt.
mp
Ch.



C. Coda. The rare use of Caprice working at Unison clearly proves Bach's use of 2 manuals for his pieces a practice [illegible] people seem's loth to accept. A E H

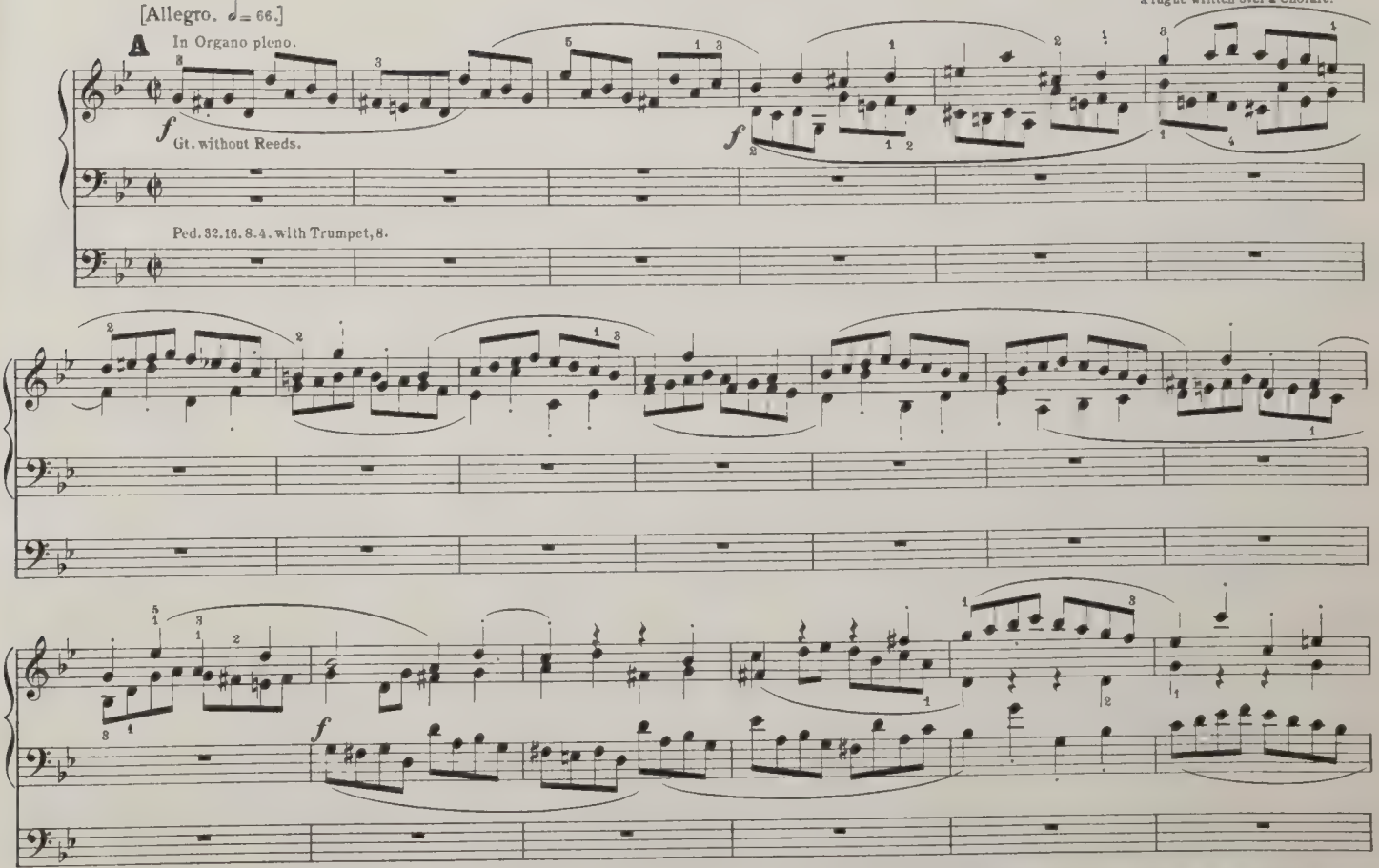
No 9.

"Nun komm' der Heiden Heiland." *
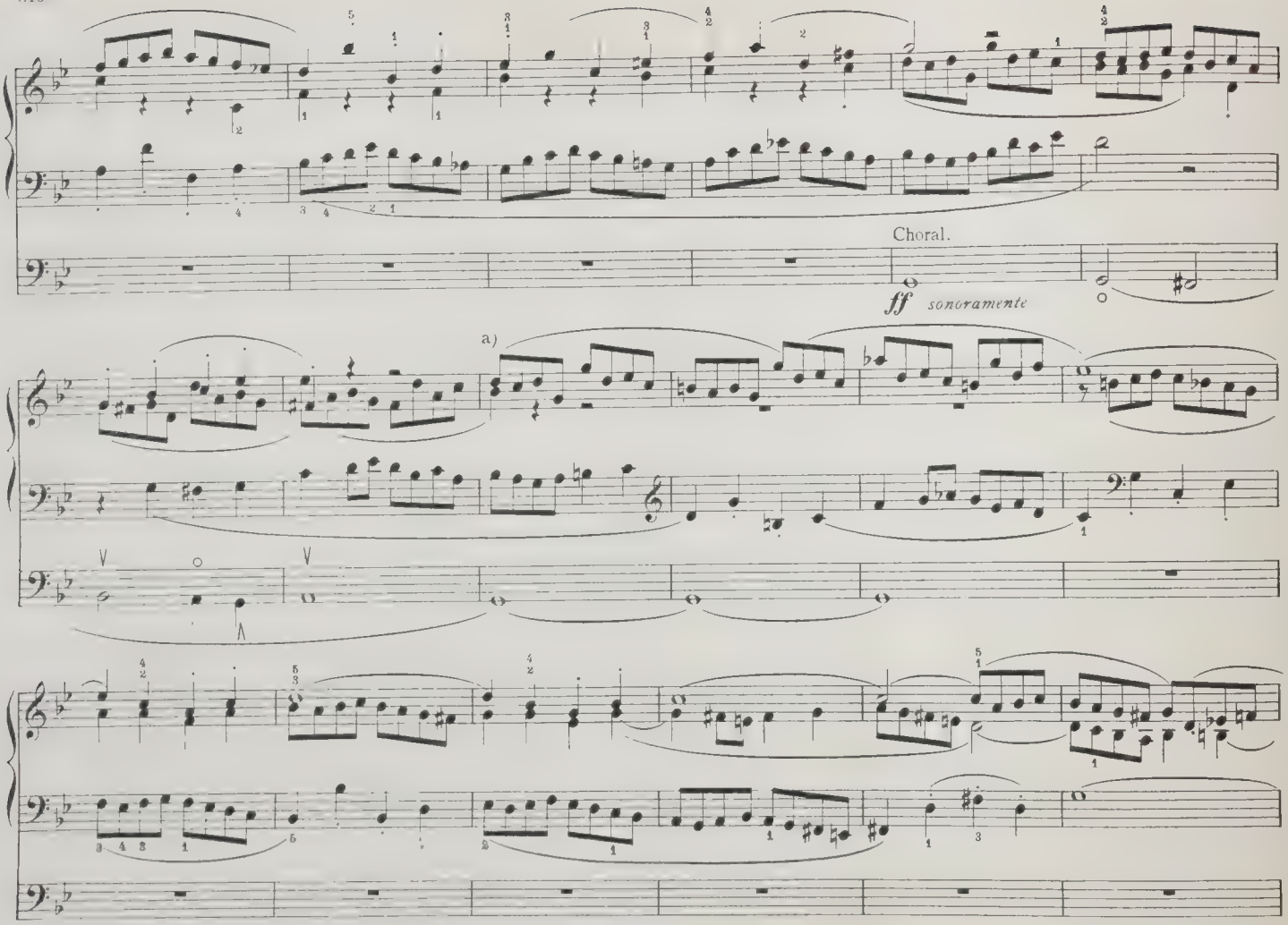
(Come now, Saviour of the Gentiles.)

Theme in the Pedal.
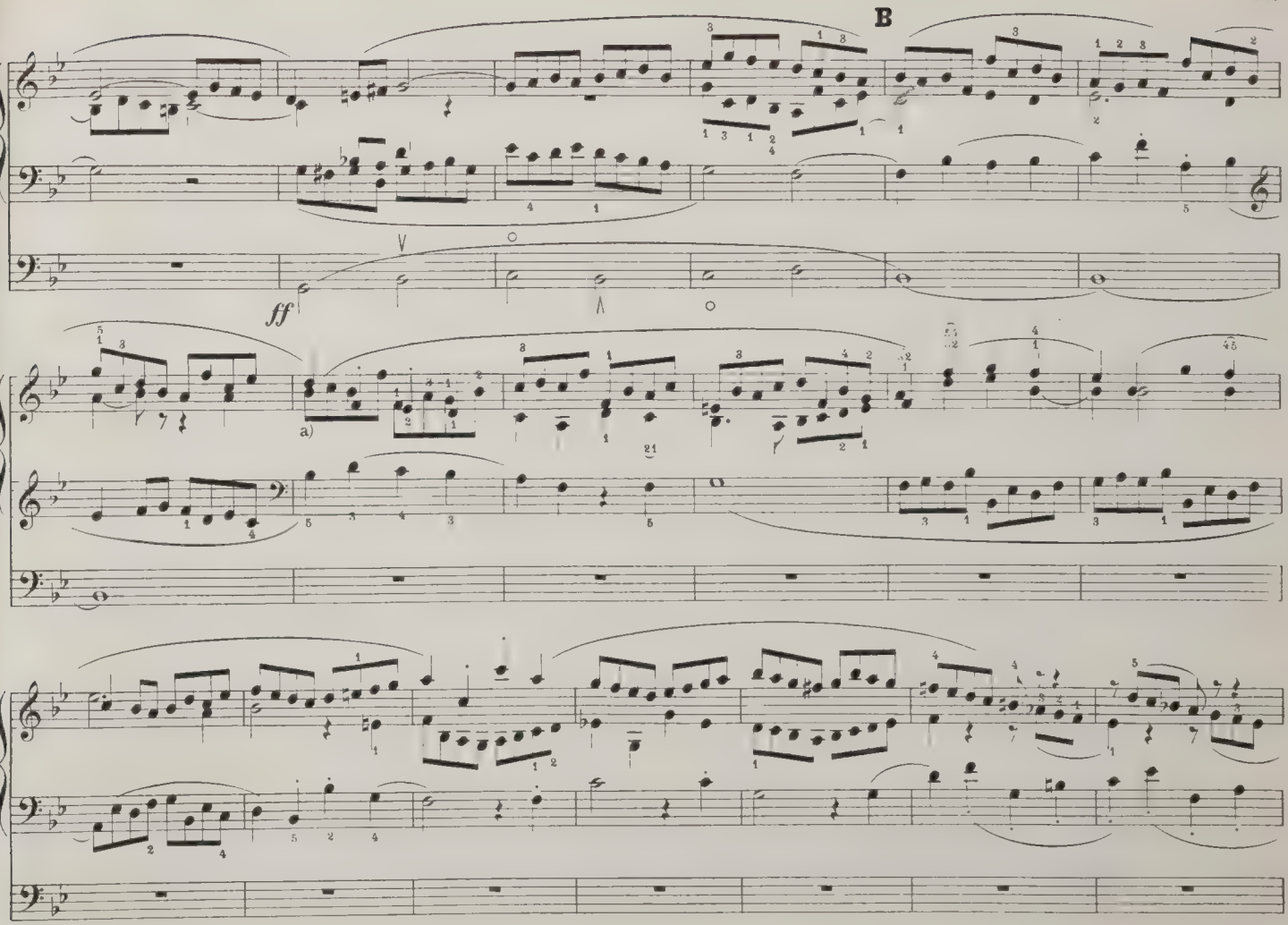
No 11 of the "Eighteen Chorales." For other settings, see pages 842, 934 and 1419. This setting is in the form of a fugue written over a Chorale.



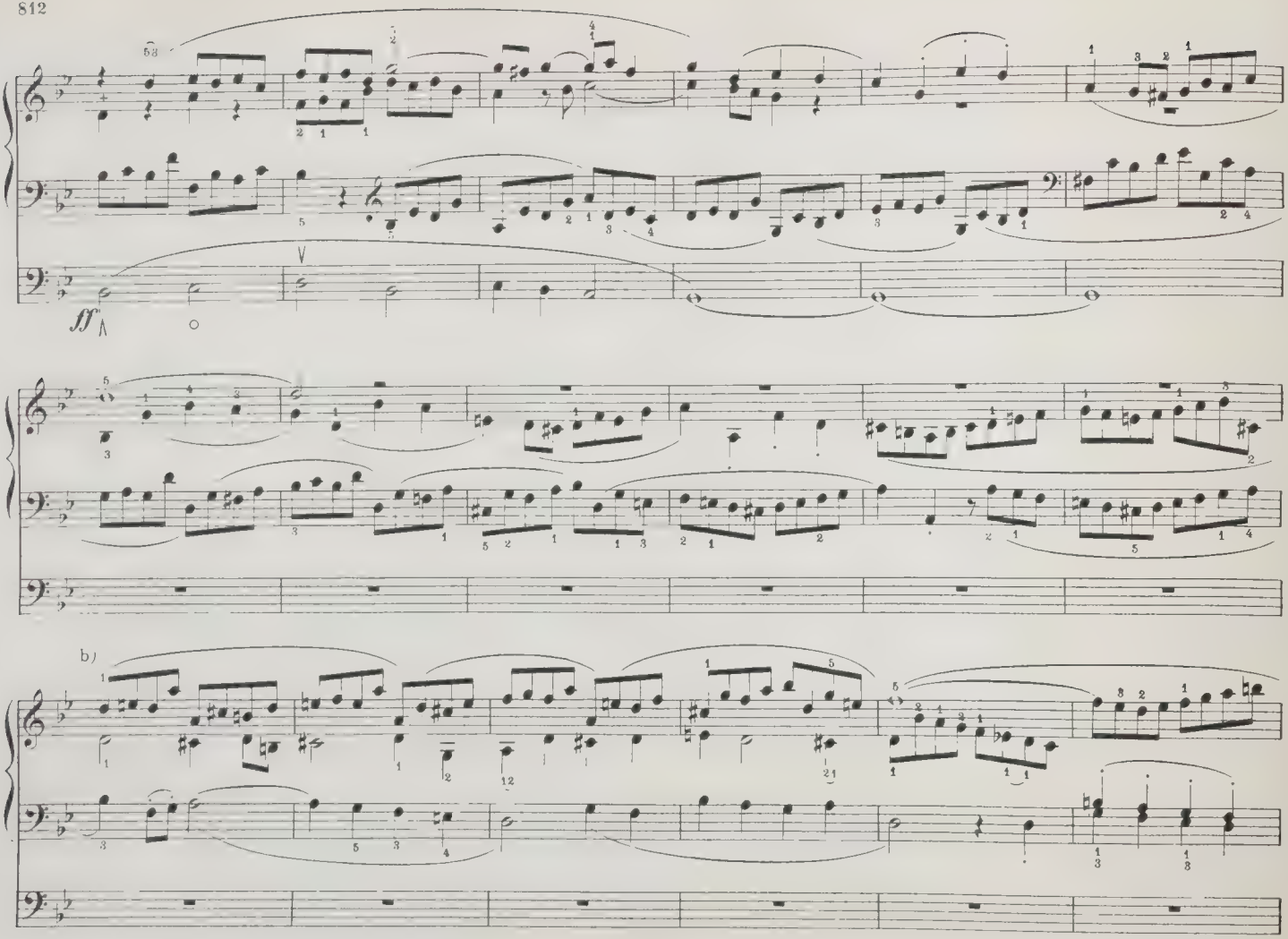
* A variant of this piece is in existence with almost identical details, but written in notes of half value (semiquavers for quavers) in ordinary common time and consequently containing half the number of bars as compared with the version here given.



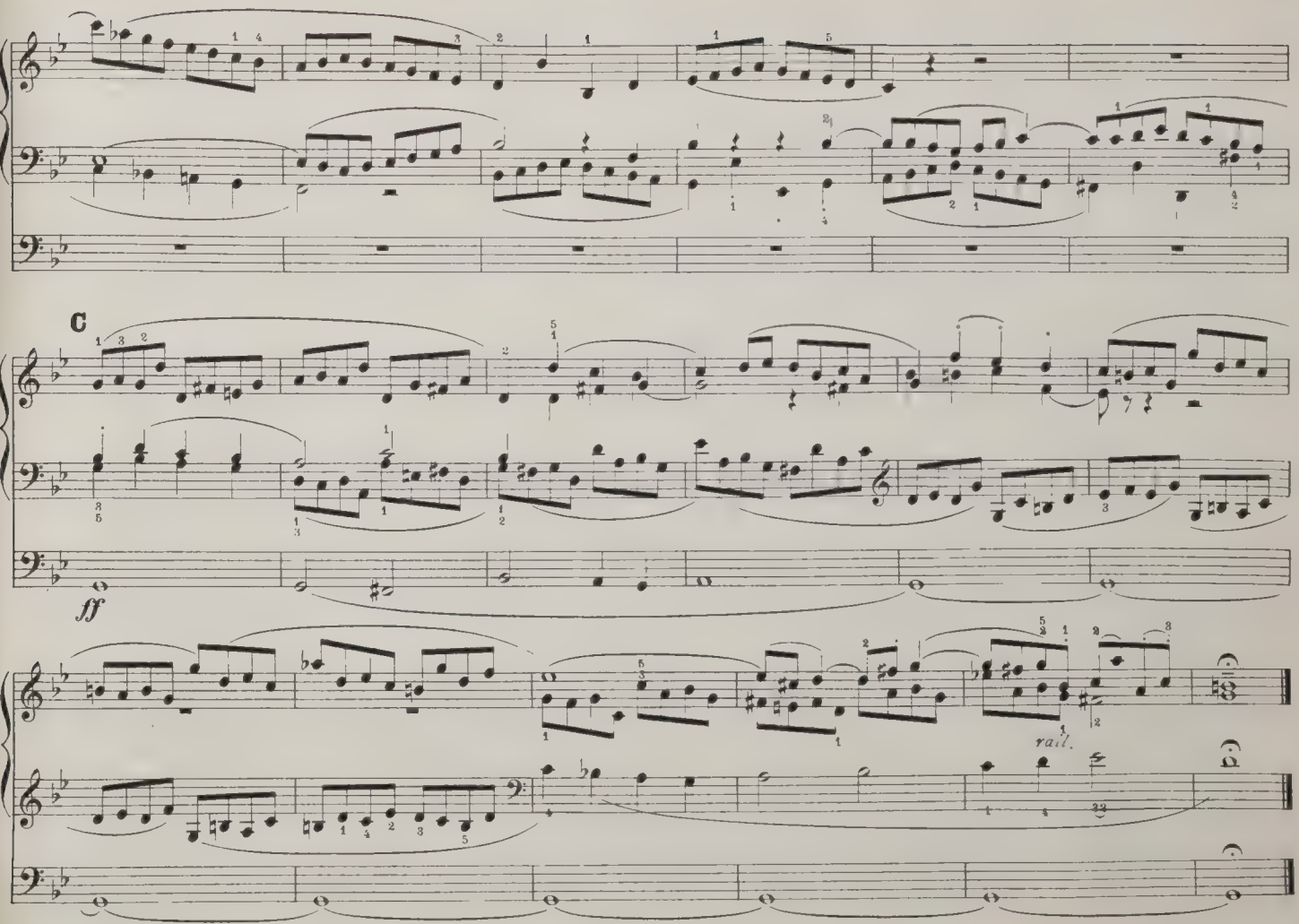
a) Subject in Canon.



B Relative Major Entrees. a) Subject by Contrary Motion



b) Solo vel by Contrary Motion.


C
ff
rall.

No 10.

"Komm', Gott, Schöpfer, heiliger Geist."

(Come, God, Creator, Holy Ghost.)

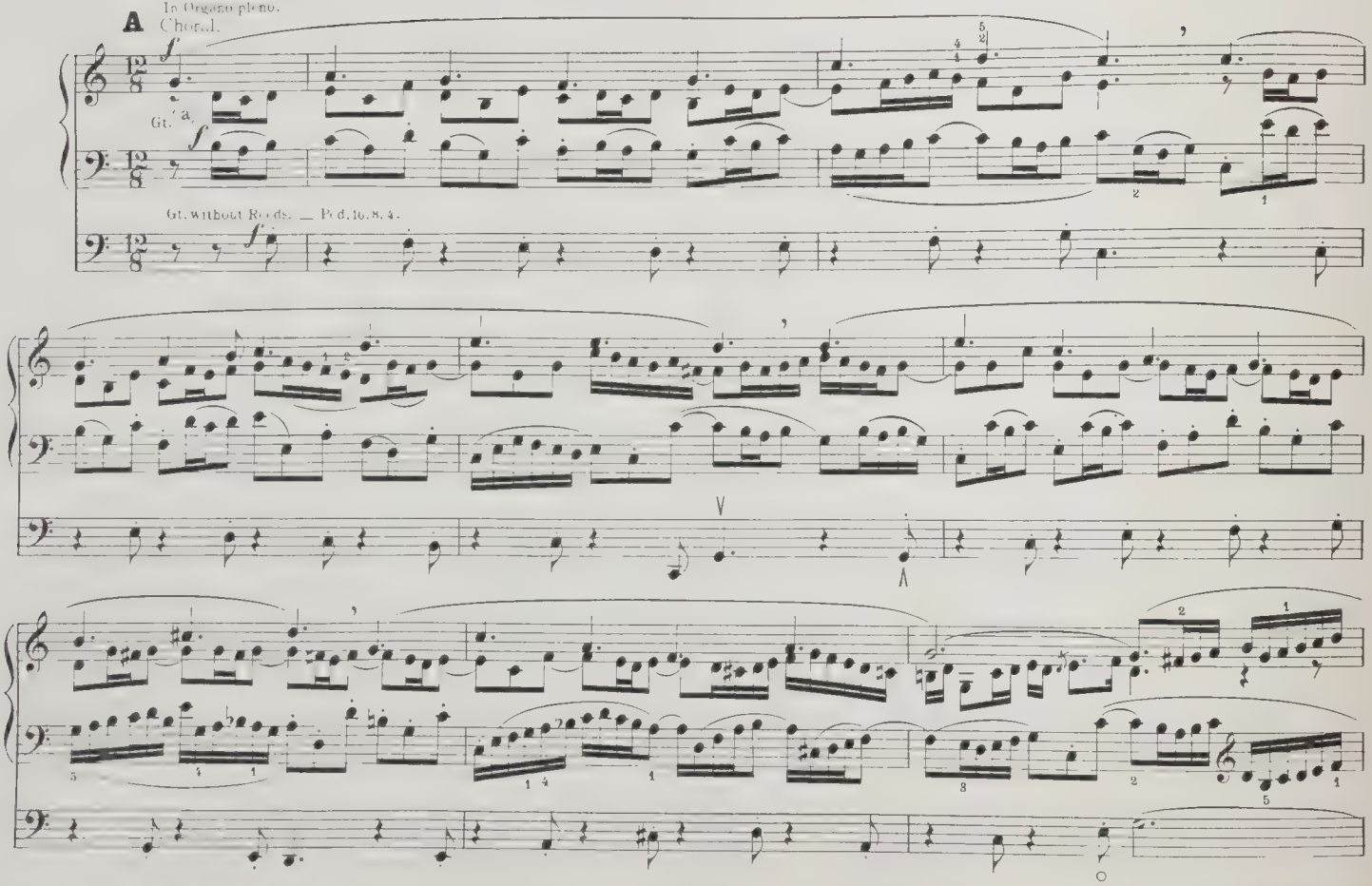
Theme in the Soprano and Pedal.

No 1st of the "Eighteen Chorales" "Veni Creator."

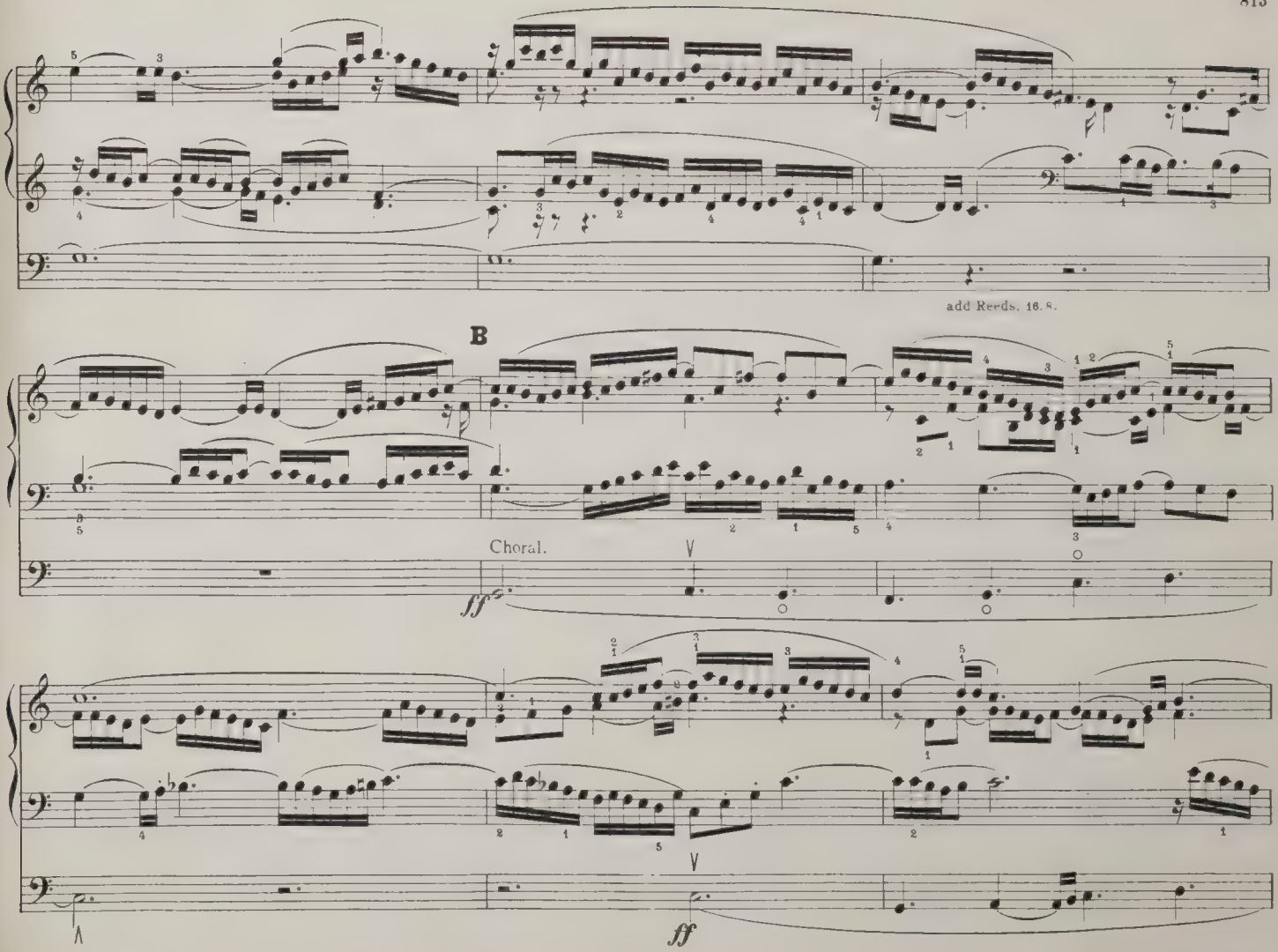
[Moderato. ♩ = 56.]

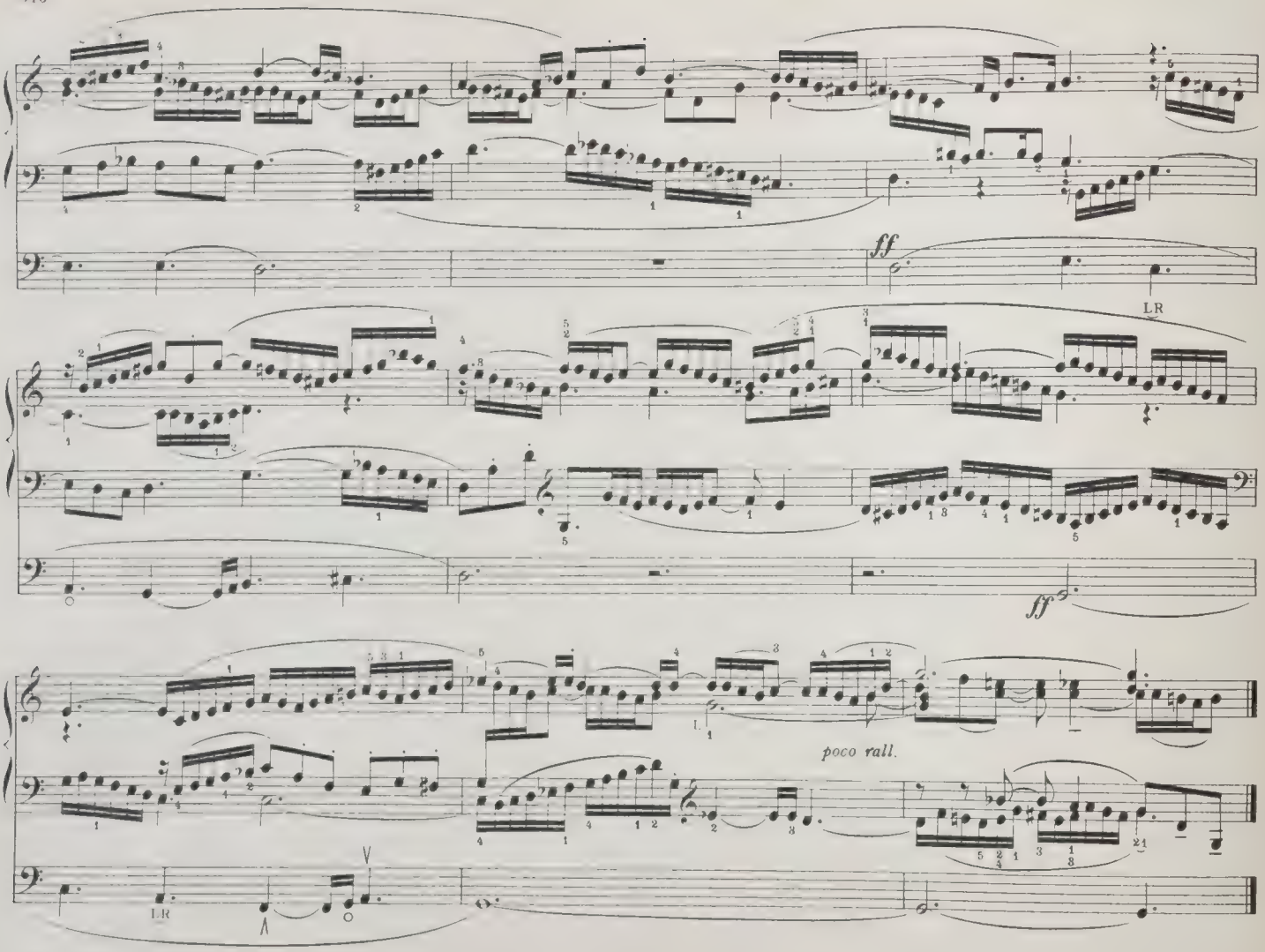
In Organo pleno.

A Choral.



a) Or a clearer rendering, with an outstanding Pedal.


add Reeds. 16. 8.
B
Choral.
ff
ff


ff
LR
ff
poco rall.
LR

No. 11.

"Wir glauben all' an einen Gott, Vater."

(We all believe in one God, the Father.)
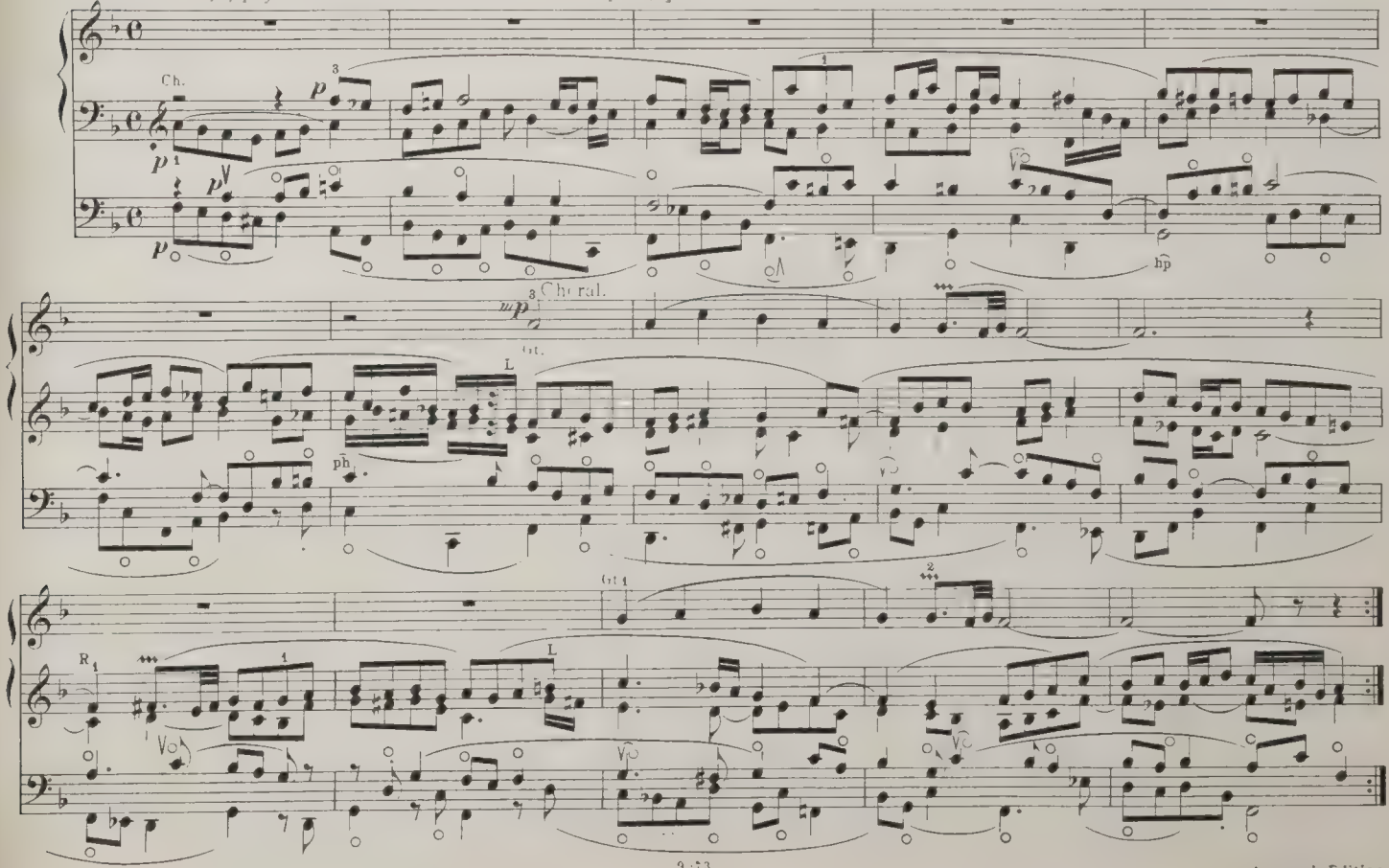
For Two Claviers and Double Pedal. Theme in the Soprano.

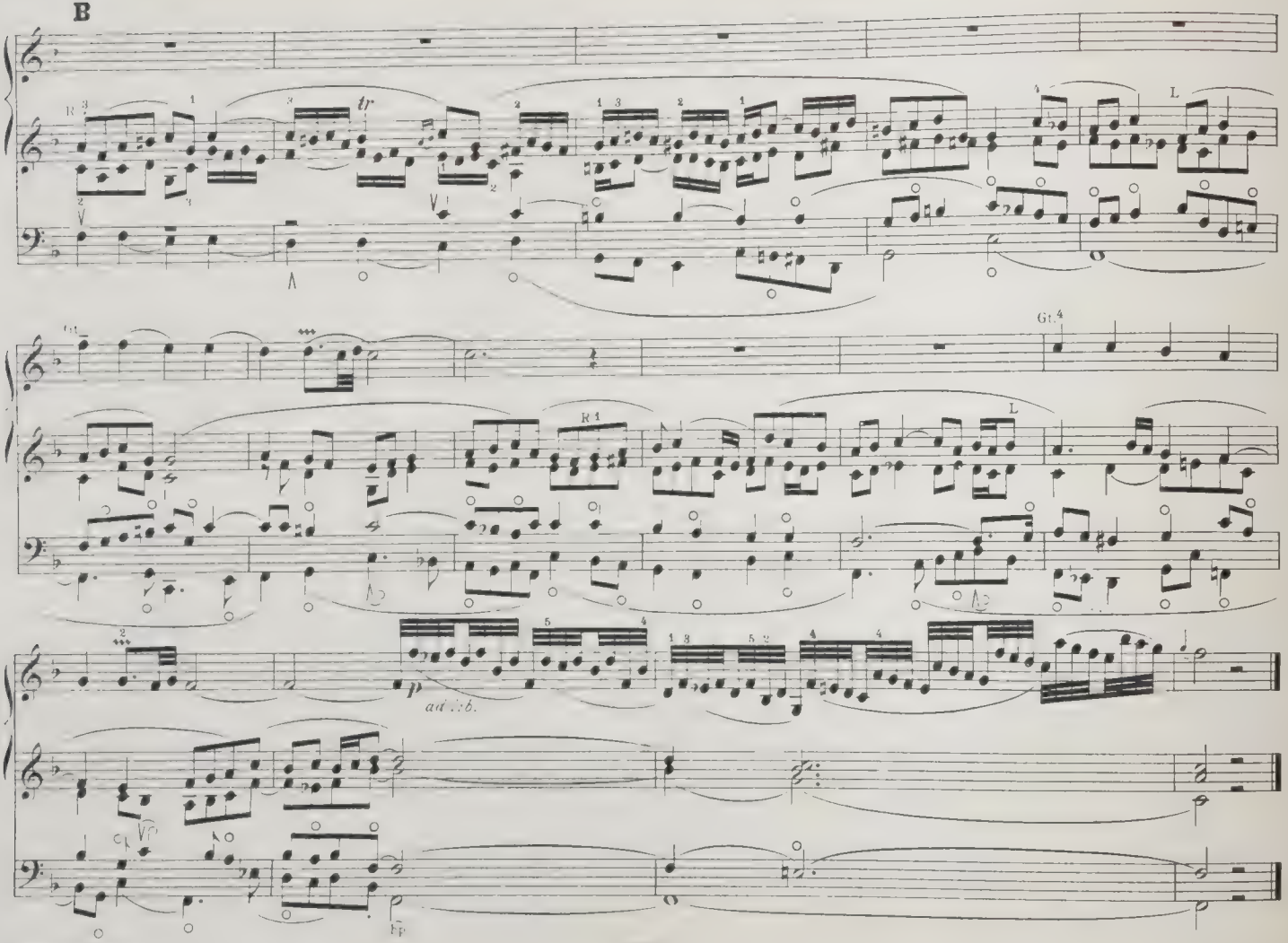
A youthful work. Double pedalling was quite well known in Bach's early years. For a later setting, see page 796.

[Lento. ♩= 52.]

(In Five Parts.)

A Ch. Flute, 4; played an octave lower on the clavier. — Gt. Diapason, *mp*, 8. — Ped. 8.




B
R 3
1
2
tr
1 3
2
1
4
L
Gt.
Gt.4
R 1
L
2
5
4
1 3
5 2
4
4
p
ad lib.
Gt.
VP
pp
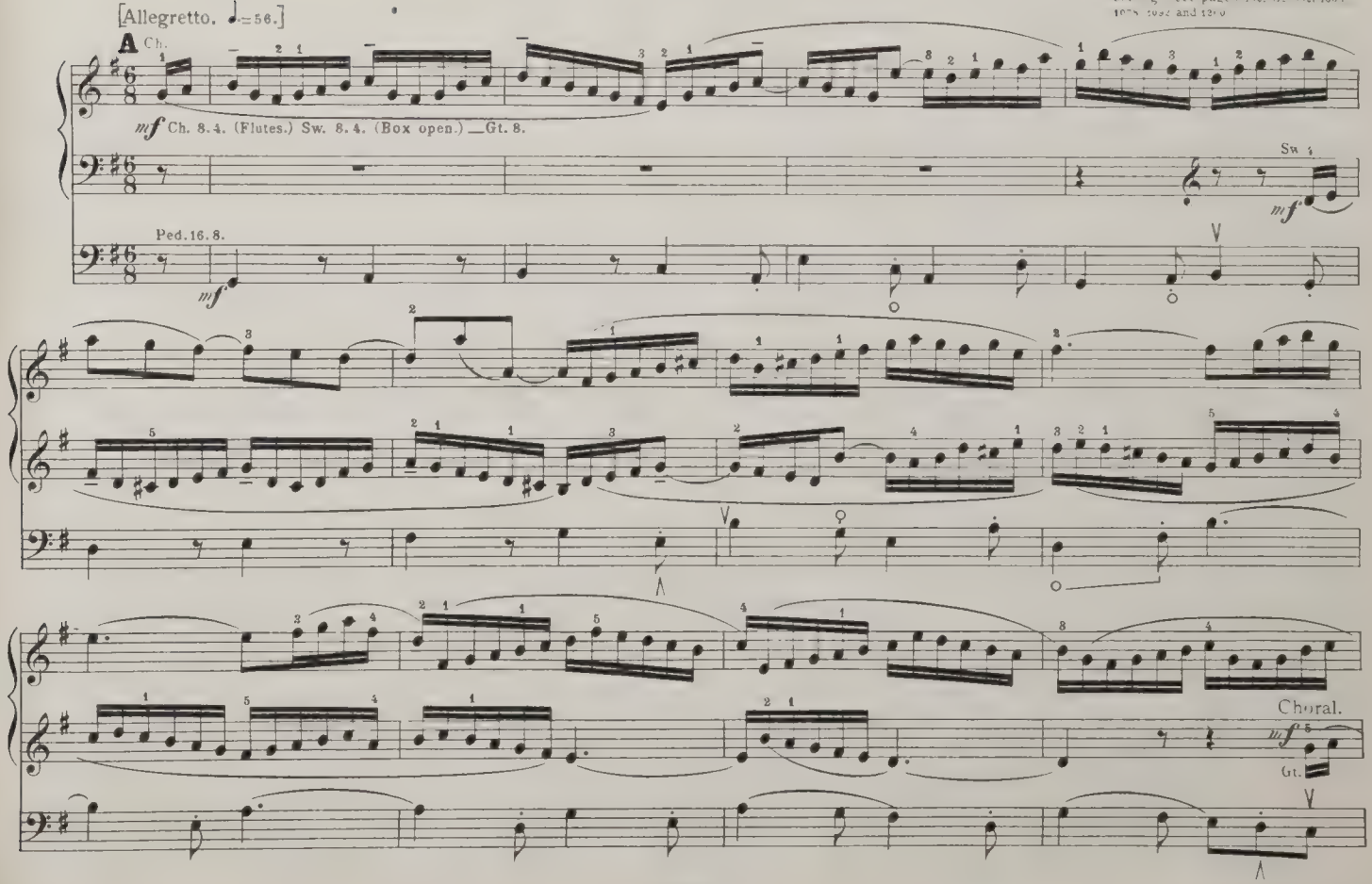
No. 12.

"Allein Gott in der Höh' sei Ehr."

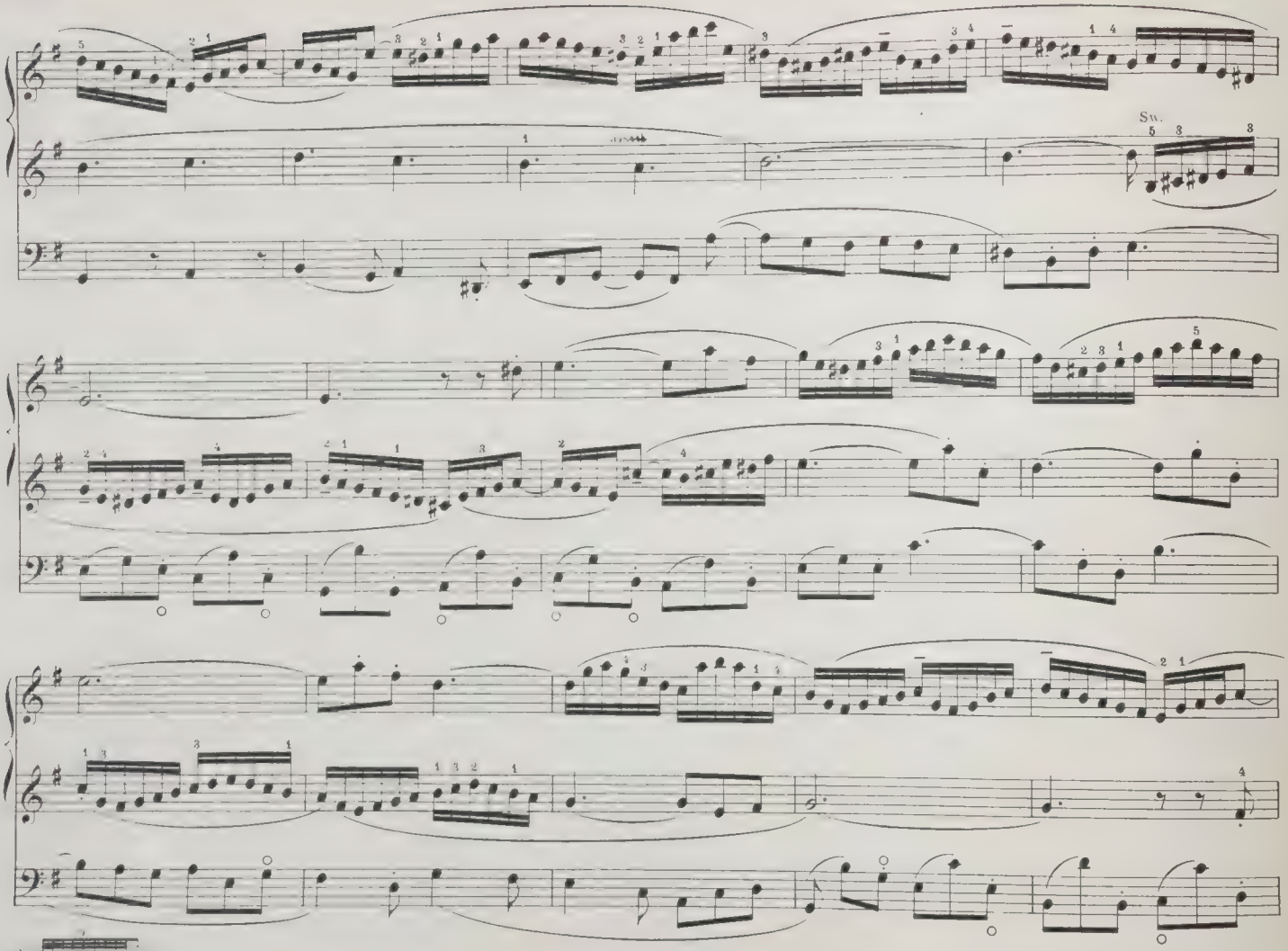
(Glory to God in the Highest.)
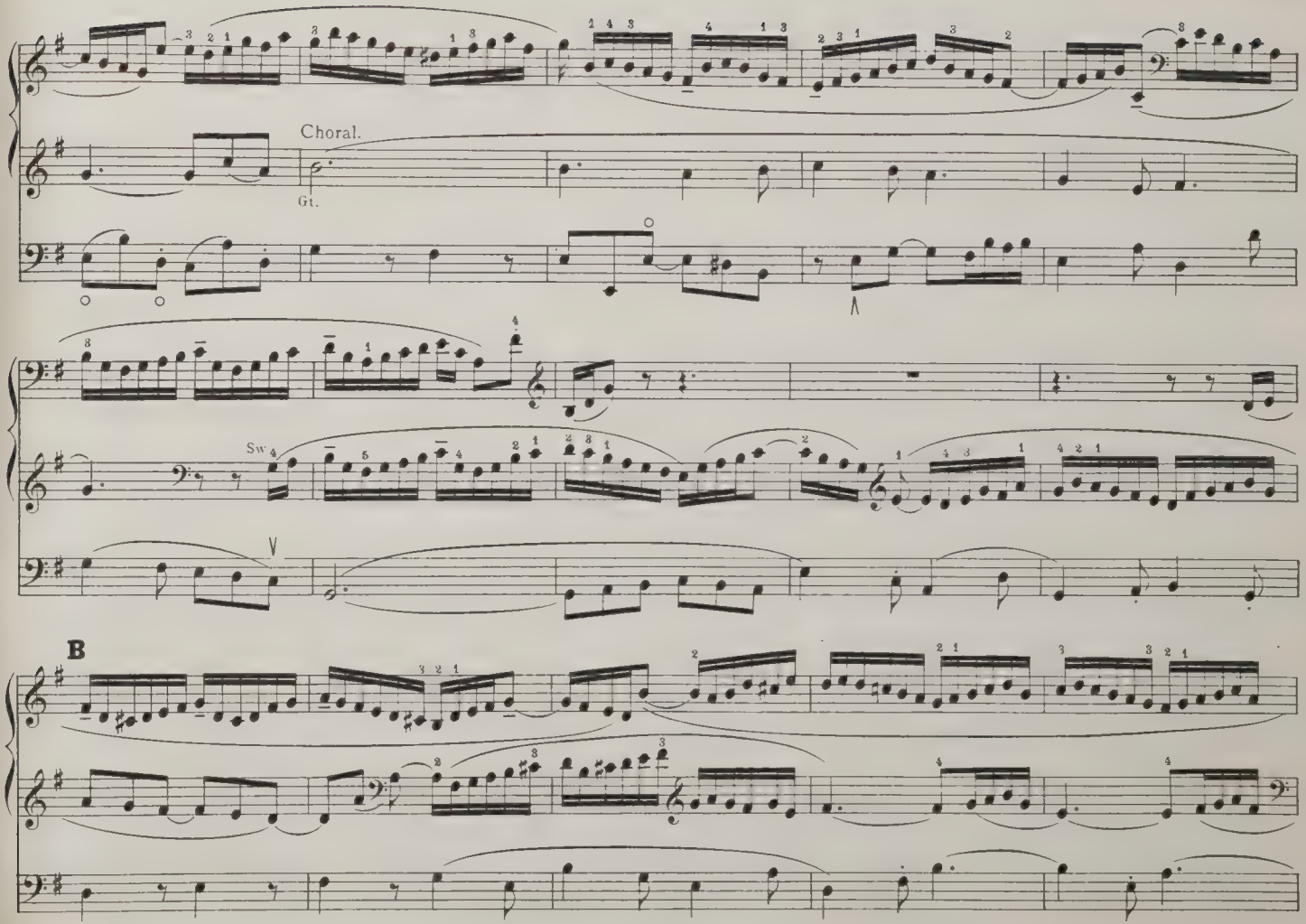
Trio for Two Claviers. Theme in the Alto and Soprano.

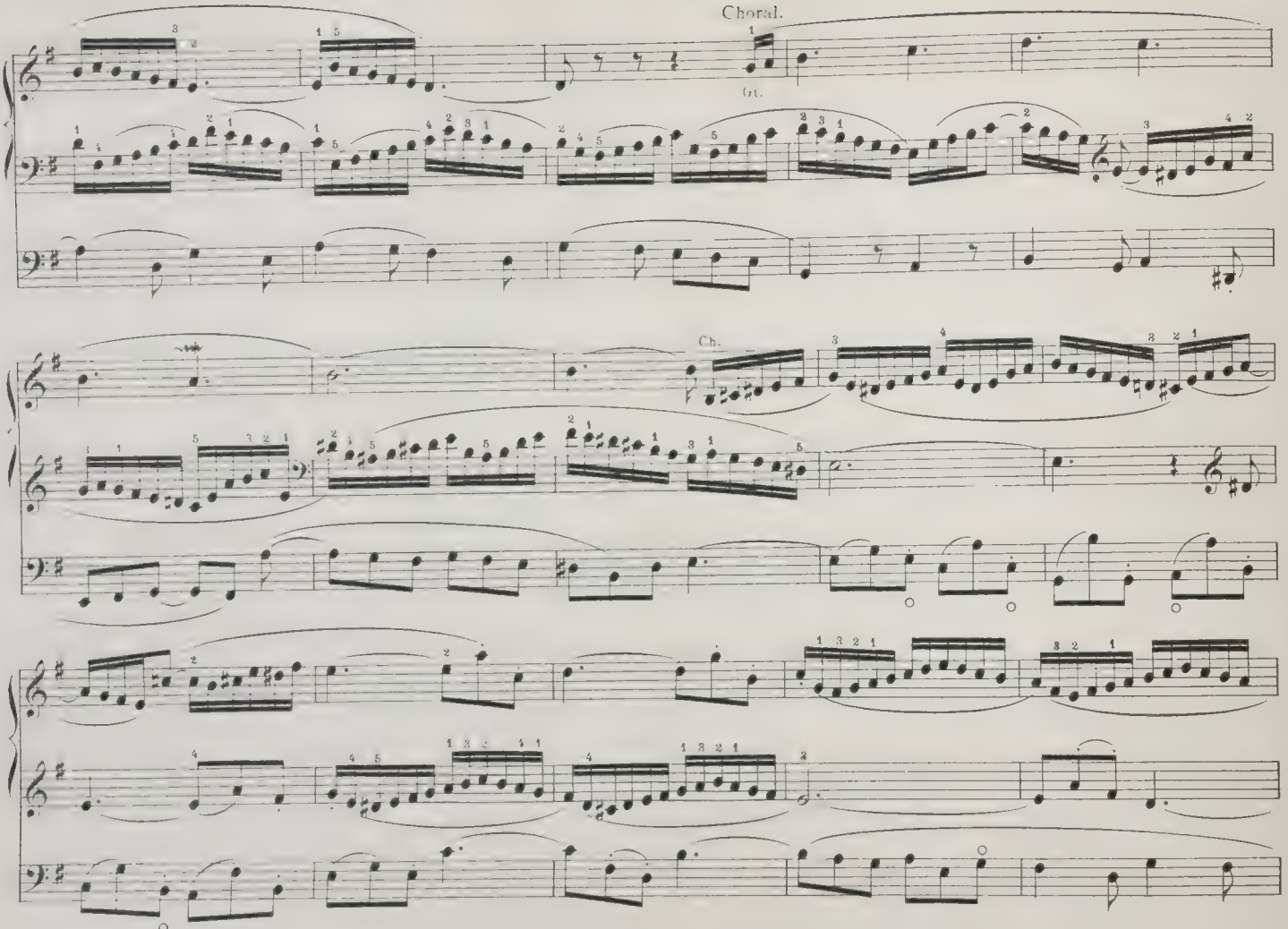
This is the 2nd of the 3 large settings of the "Trinity Hymn" in Bach's Second Collection of Choral Preludes which deal with the Catechism Hymns. See also pages 1038 and 1045. For further particulars see pages 240, 672, 842, 1065, 1078, 1092 and 1210.

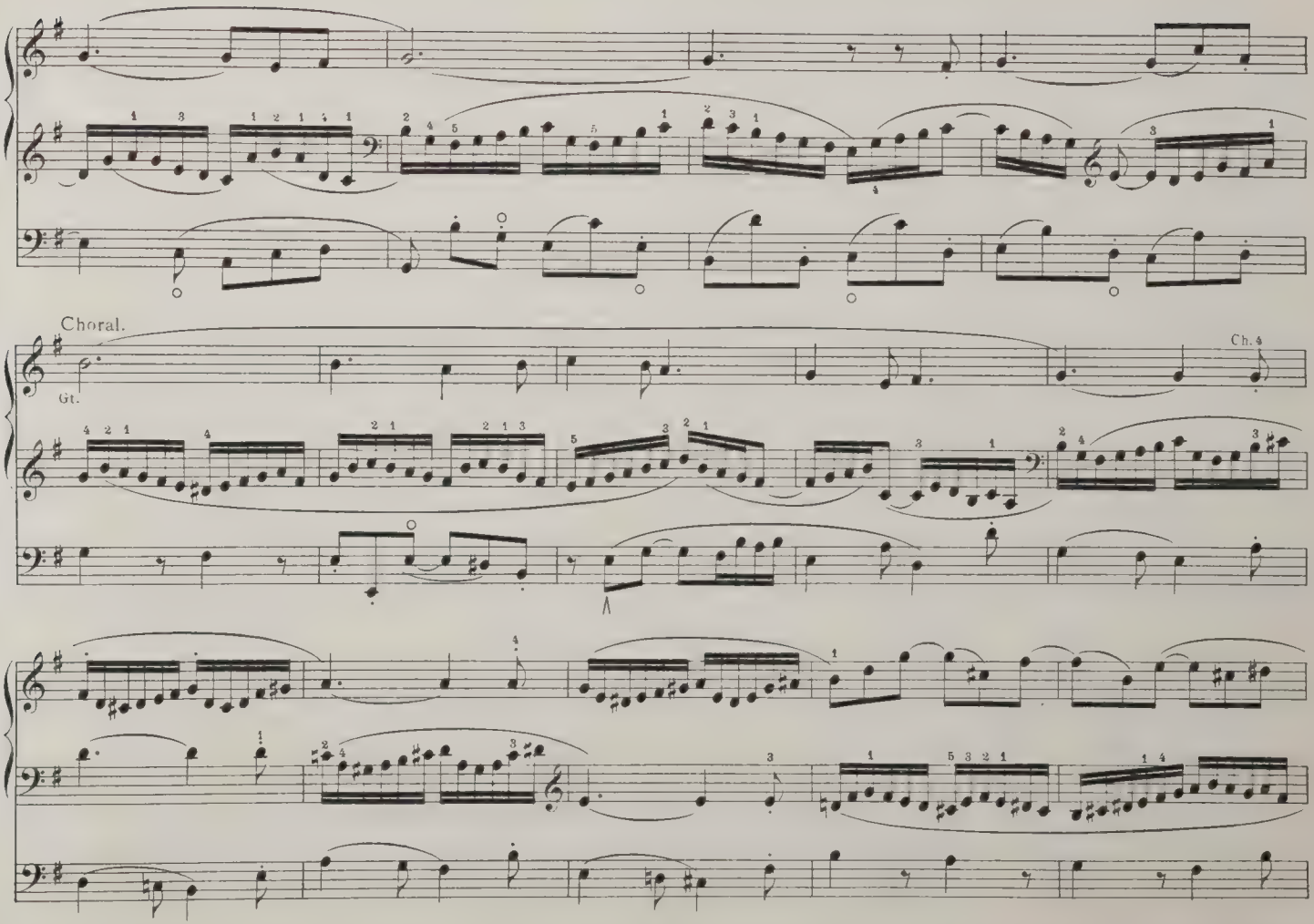


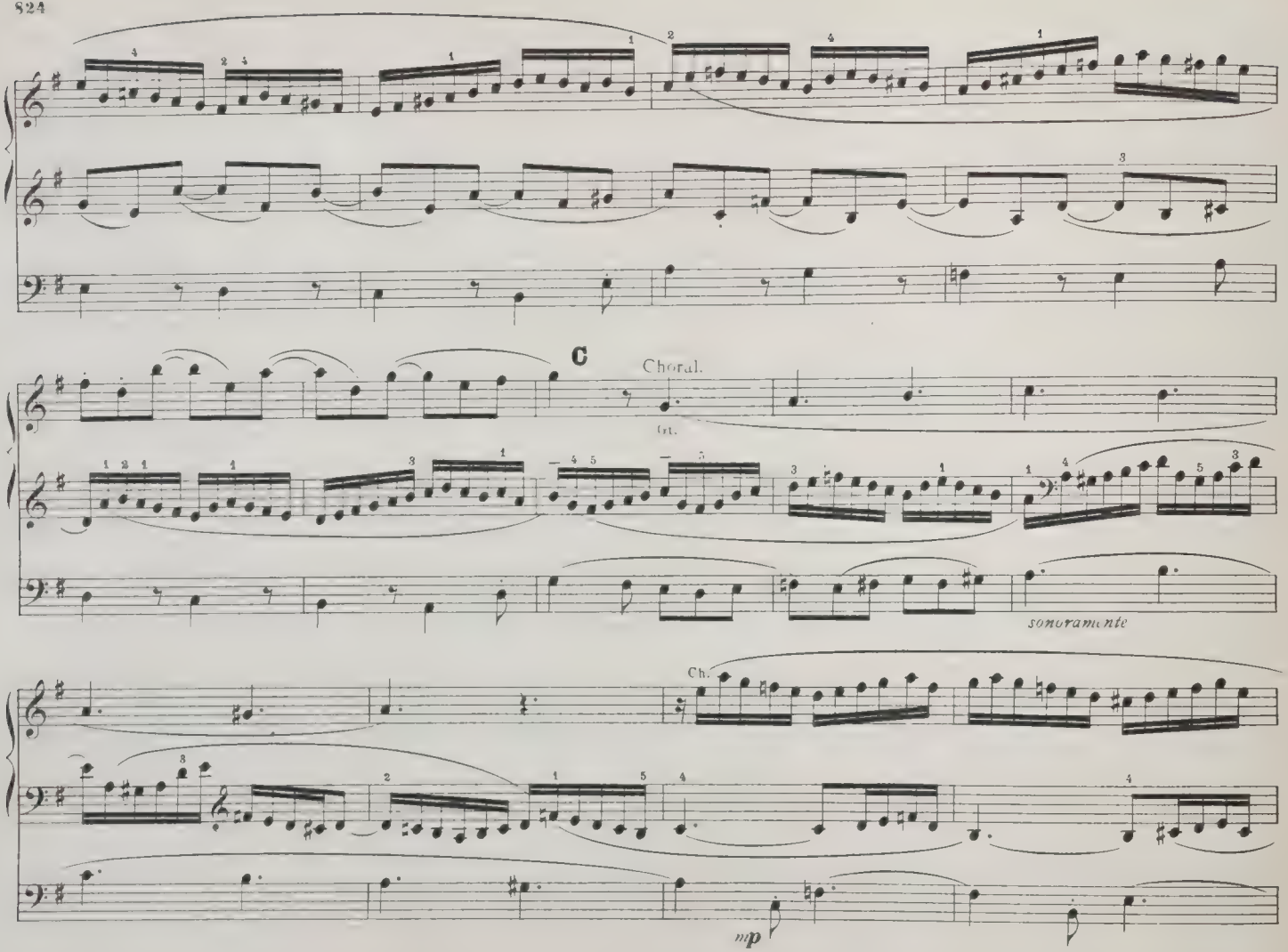
Augener's Edition.

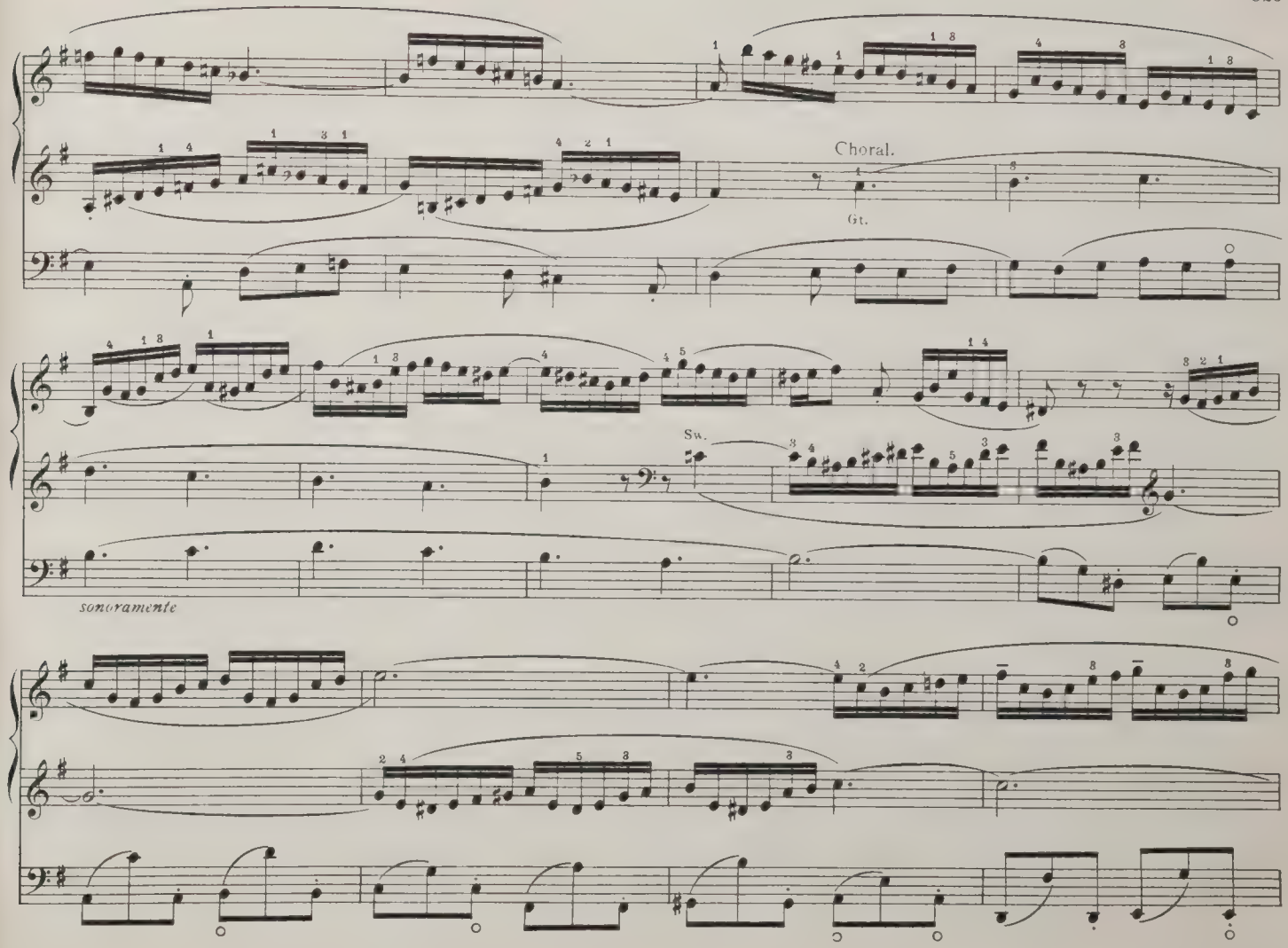

Sw.

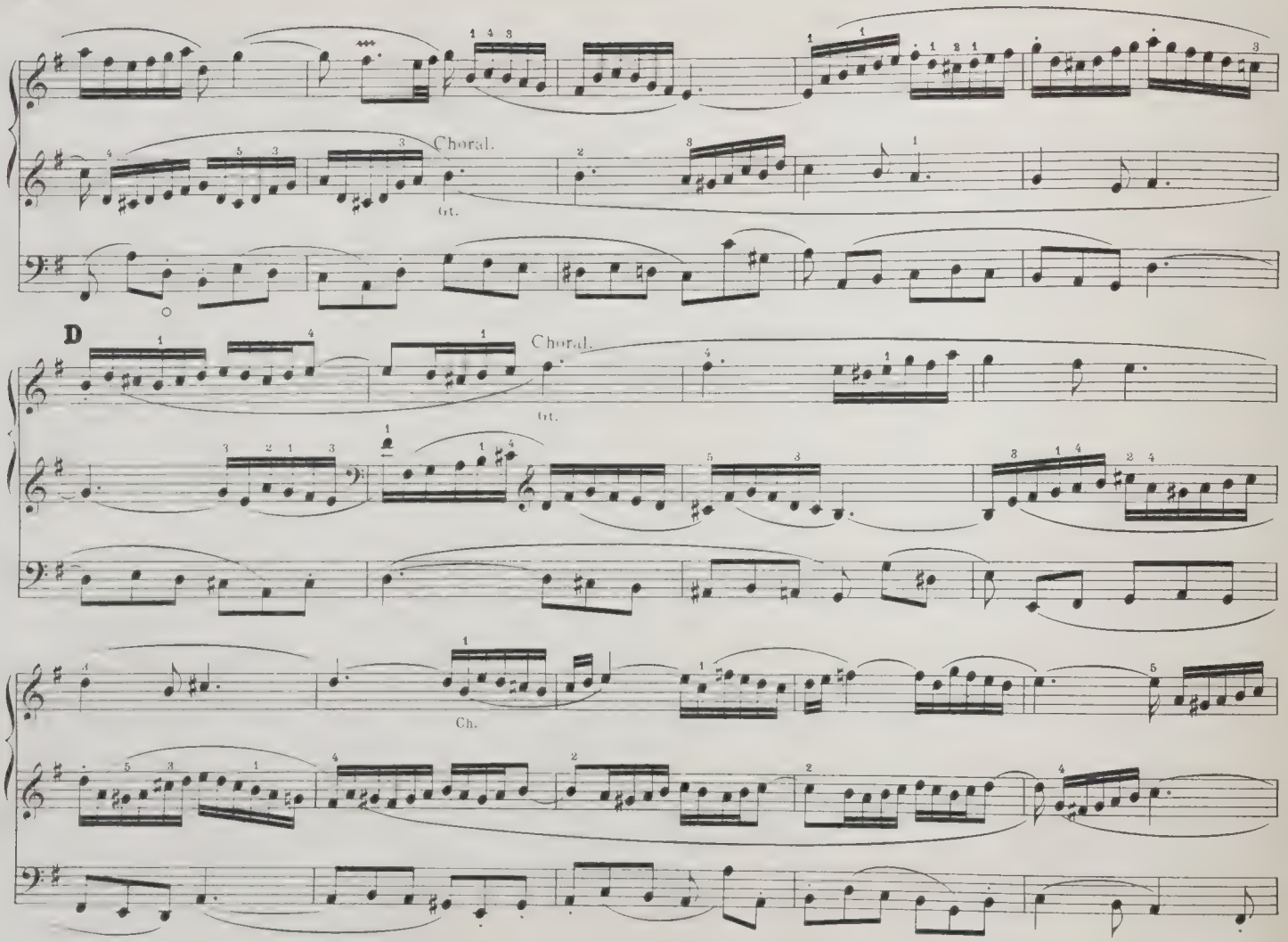

Choral.
Gt.
Sw.
B

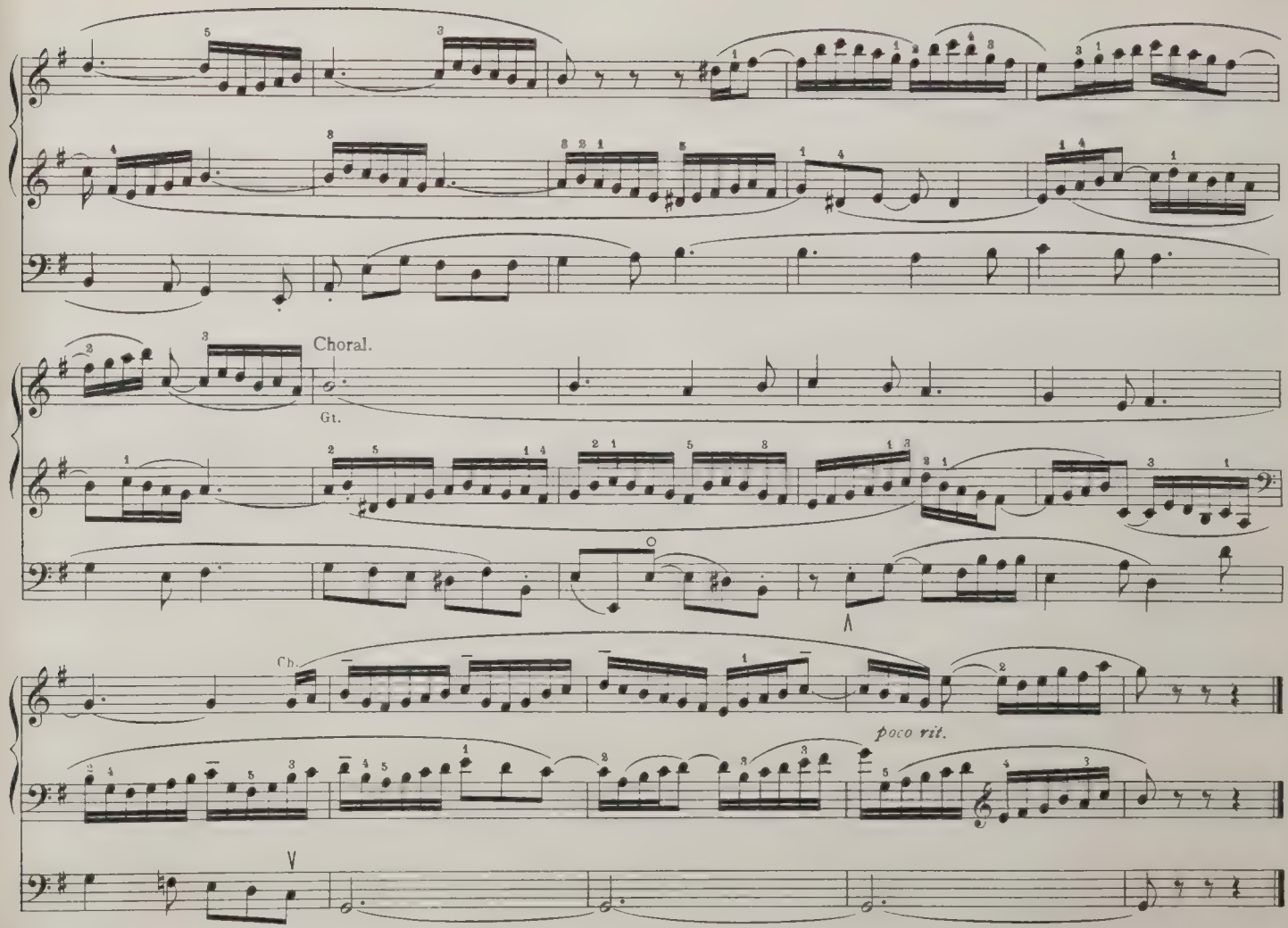

Choral.
Gt.
Ch.


Choral.
Gt.
Ch. 4


C
Choral.
(tr.
sonoramente
Ch.
mp


Choral.
Gt.
Sw.
sonoramente


Choral.
Gt.
D
Choral.
Gt.
Ch.


Choral.
Gt.
poco rit.
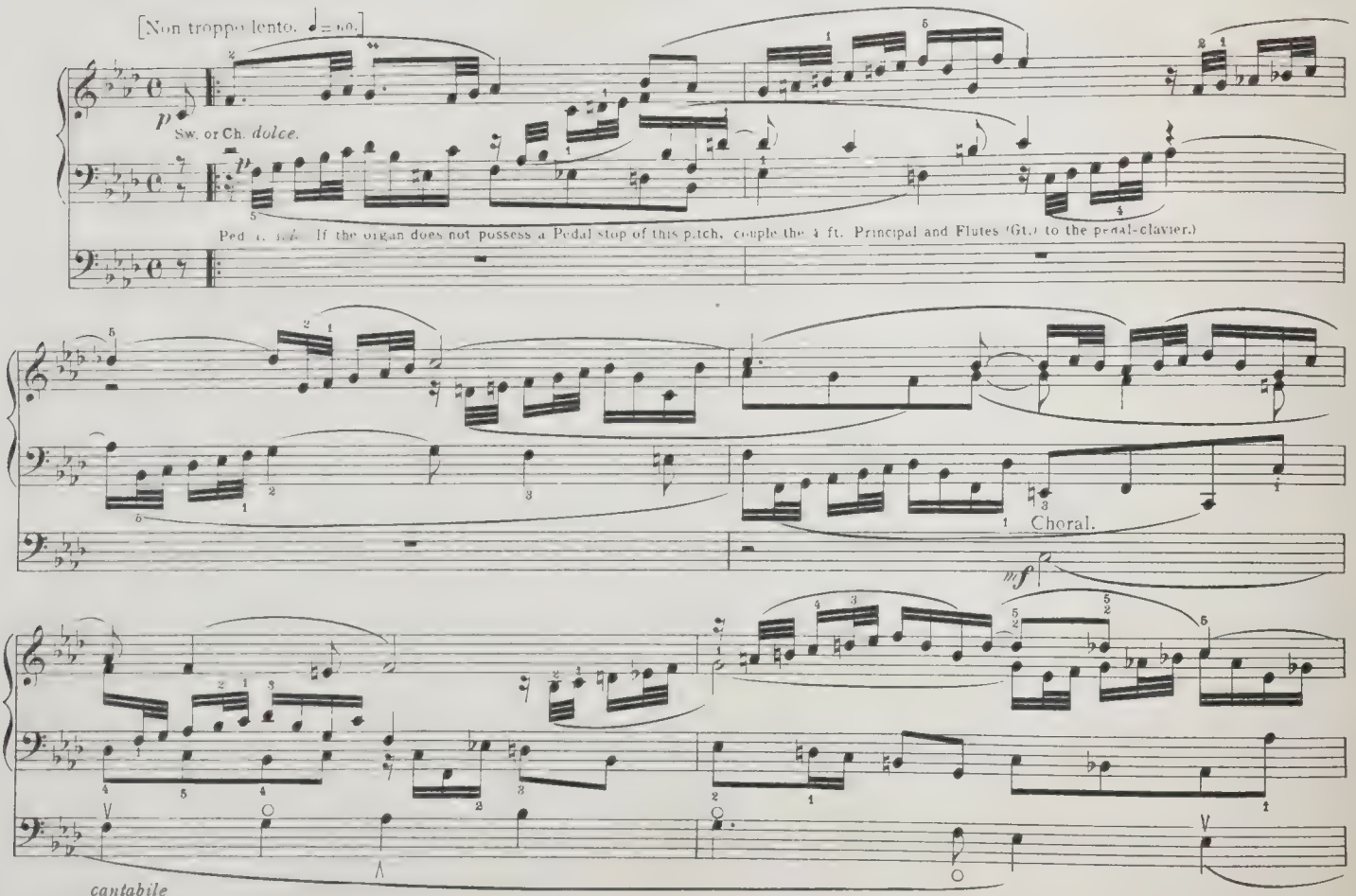
No. 13.

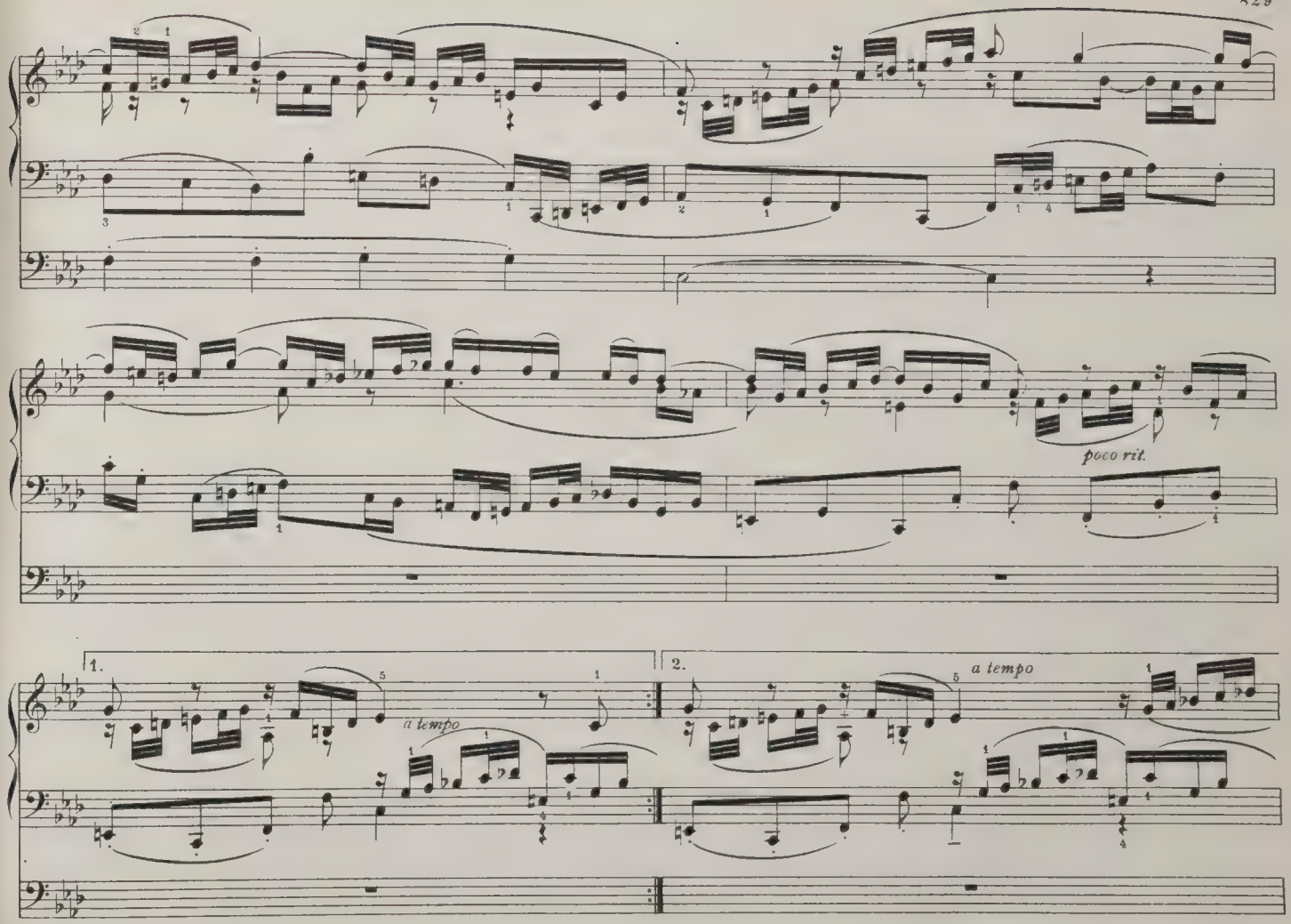
"Von Gott will ich nicht lassen."

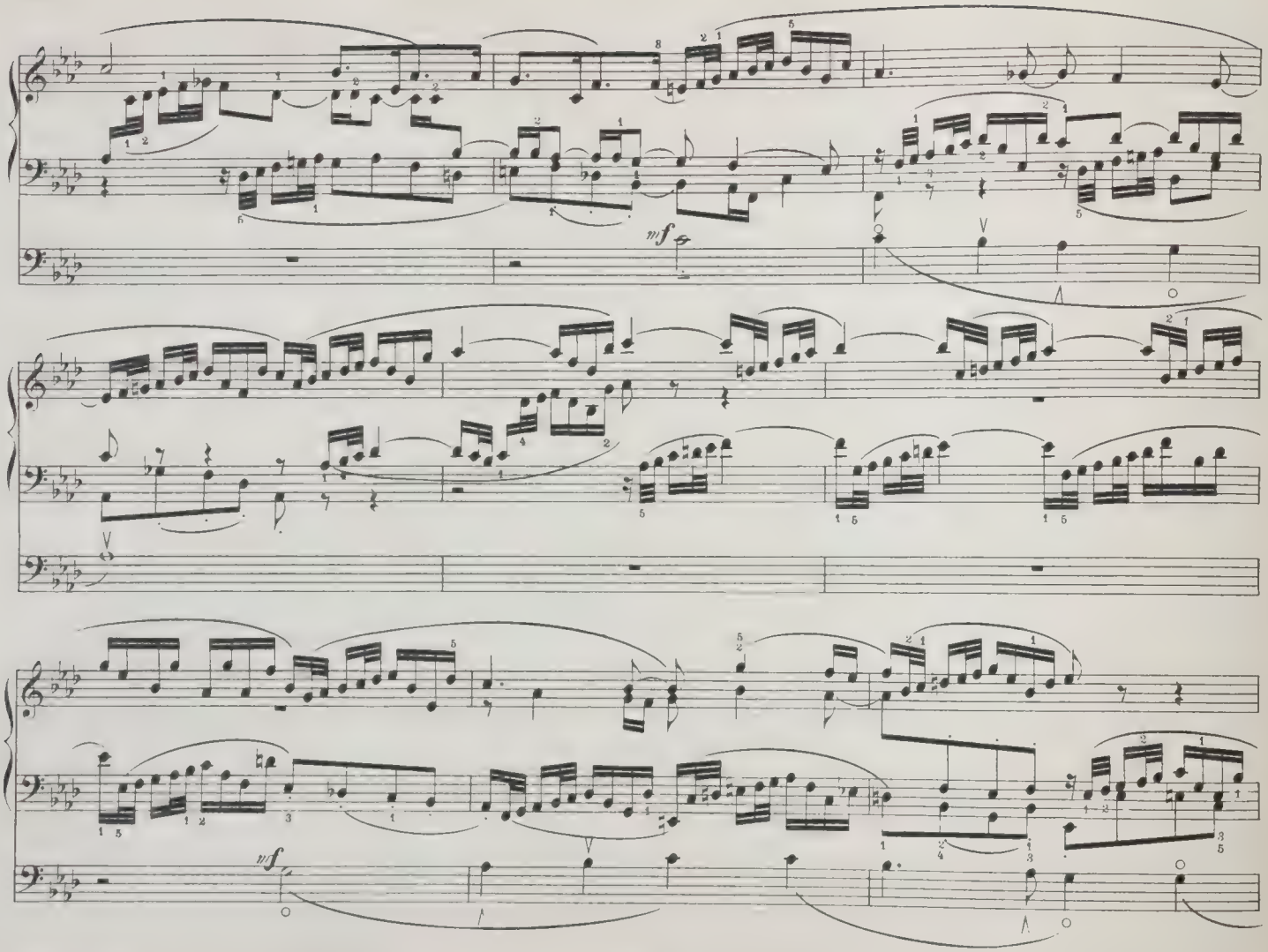
(From God I will not turn.)

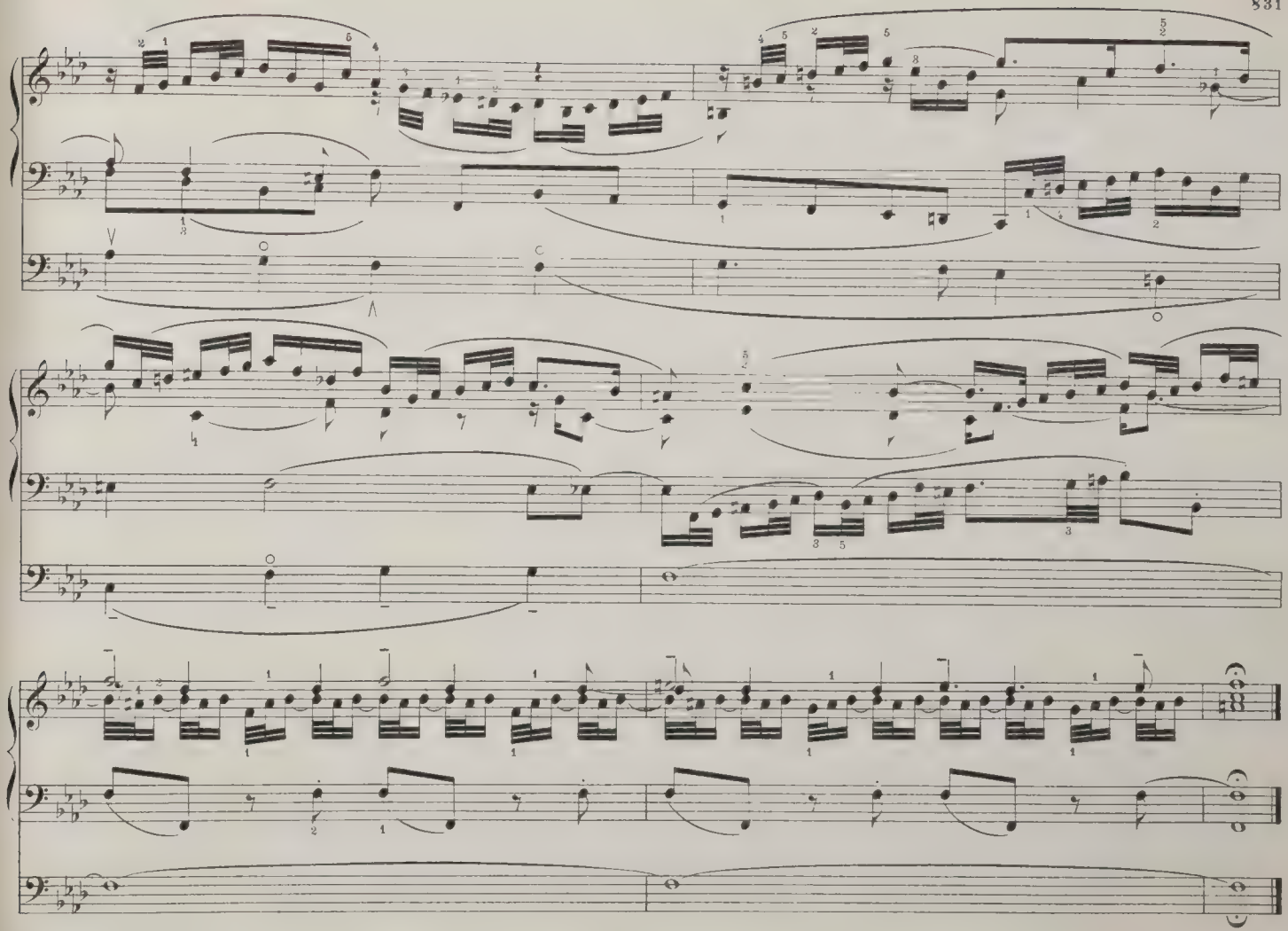
Theme in the Pedal.

No. 8 of the "Eighteen Chorales" shews the influence of Buxtehude.




poco rit.
1.
a tempo
2.
a tempo


mf
mf



№ 14.
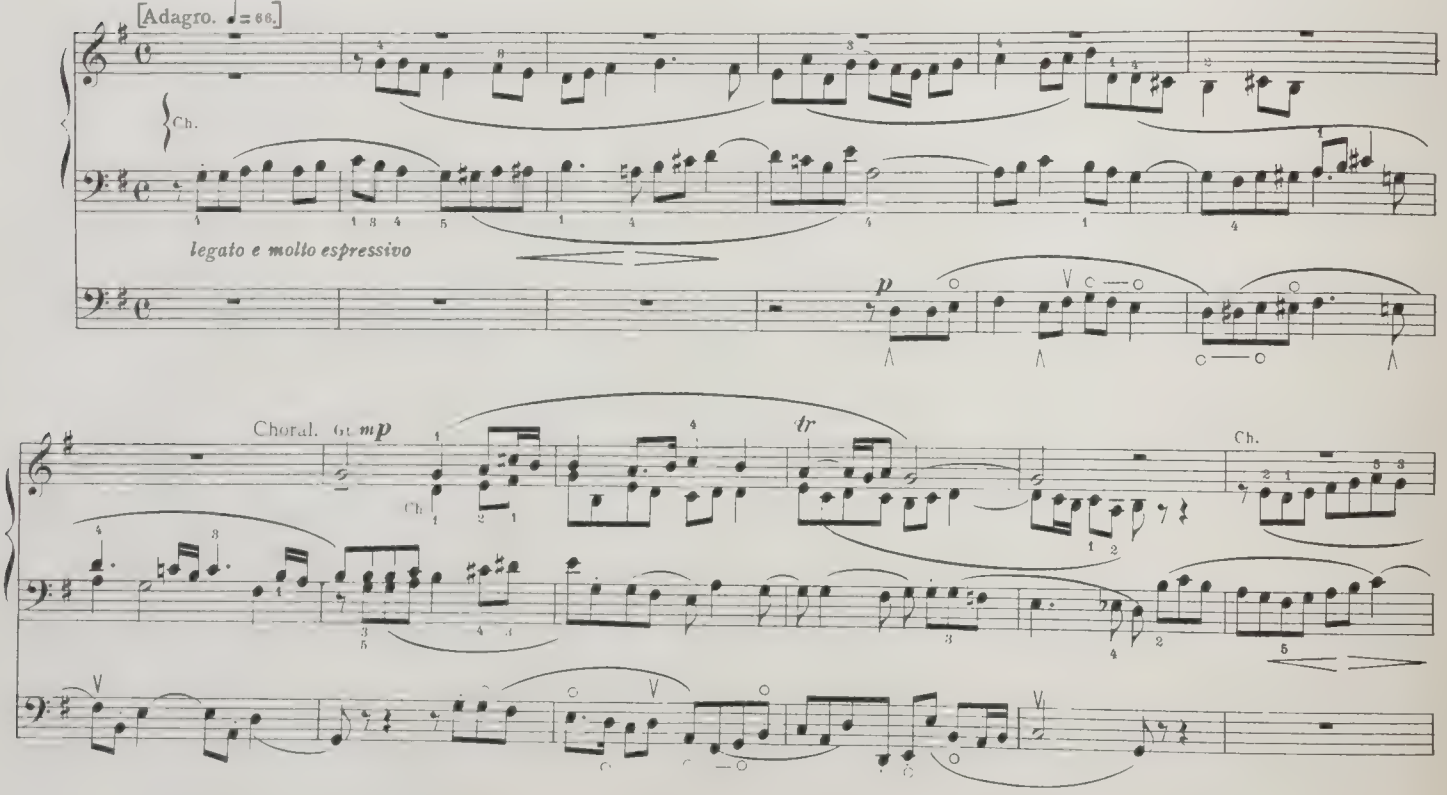
"Wenn wir in höchsten Nöthen sind"
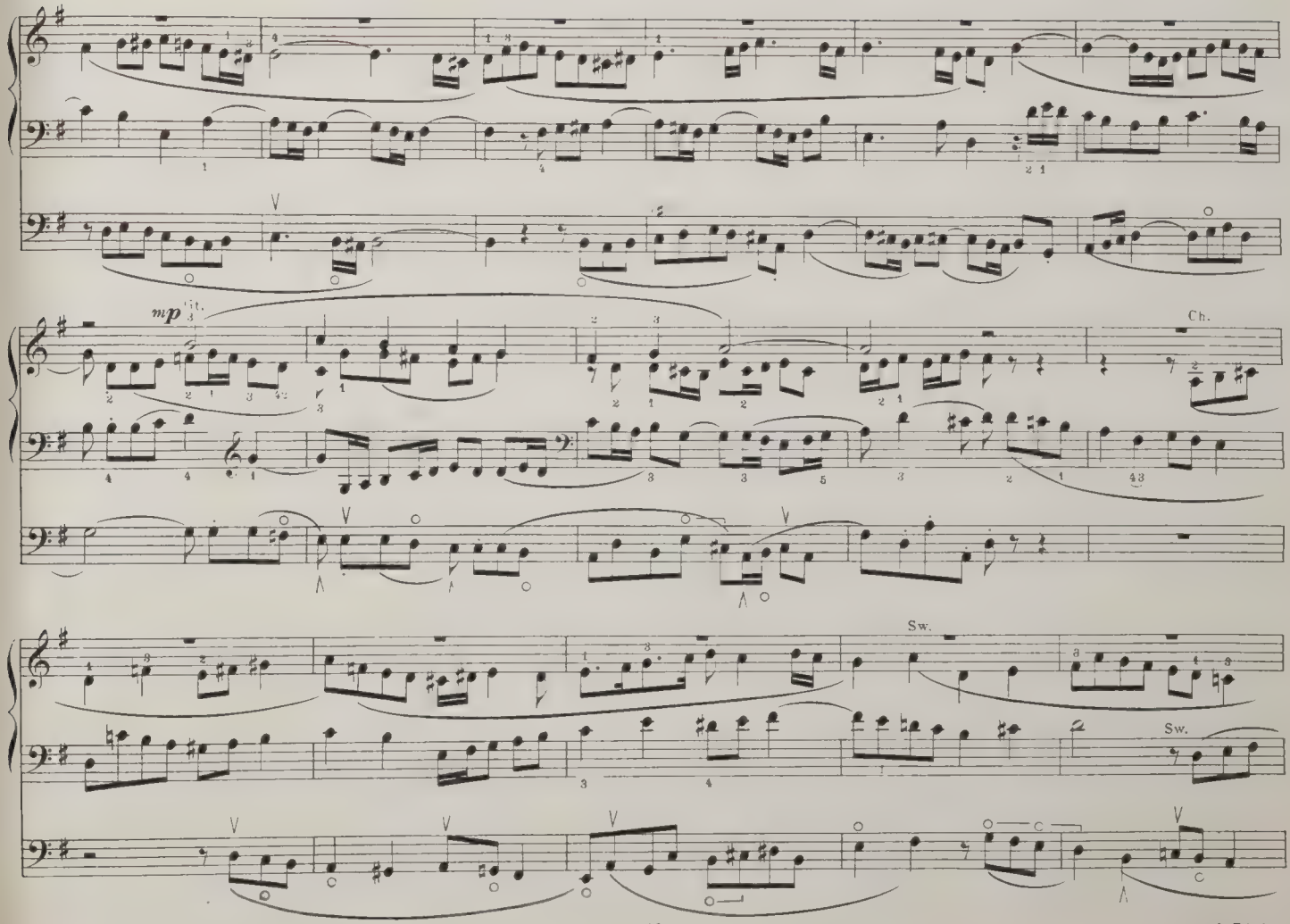
(When we are in deepest need.)

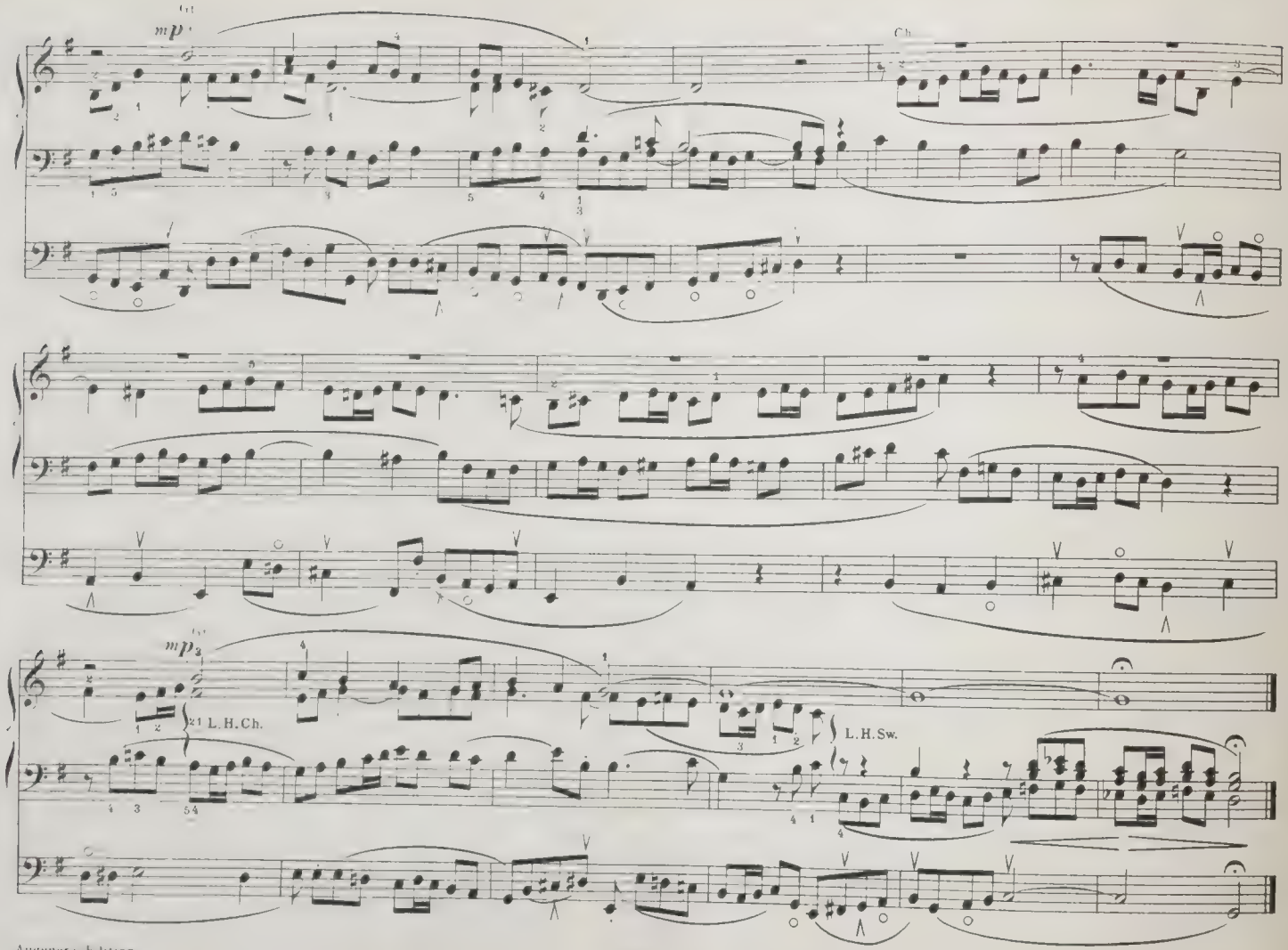
For Two Claviers. Theme in the Soprano.

Ch. (or Sw. 8.4.) *p*
Gt. Dpns. Flutes, 8. *mp*
Ped. 16. 8. unc.

This piece is Bach's last musical breath, being dictated just before his death. It is written on Pachelbel lines. For another reading see page 1336.




mp
cit.
Ch.
Sw.
Sw.

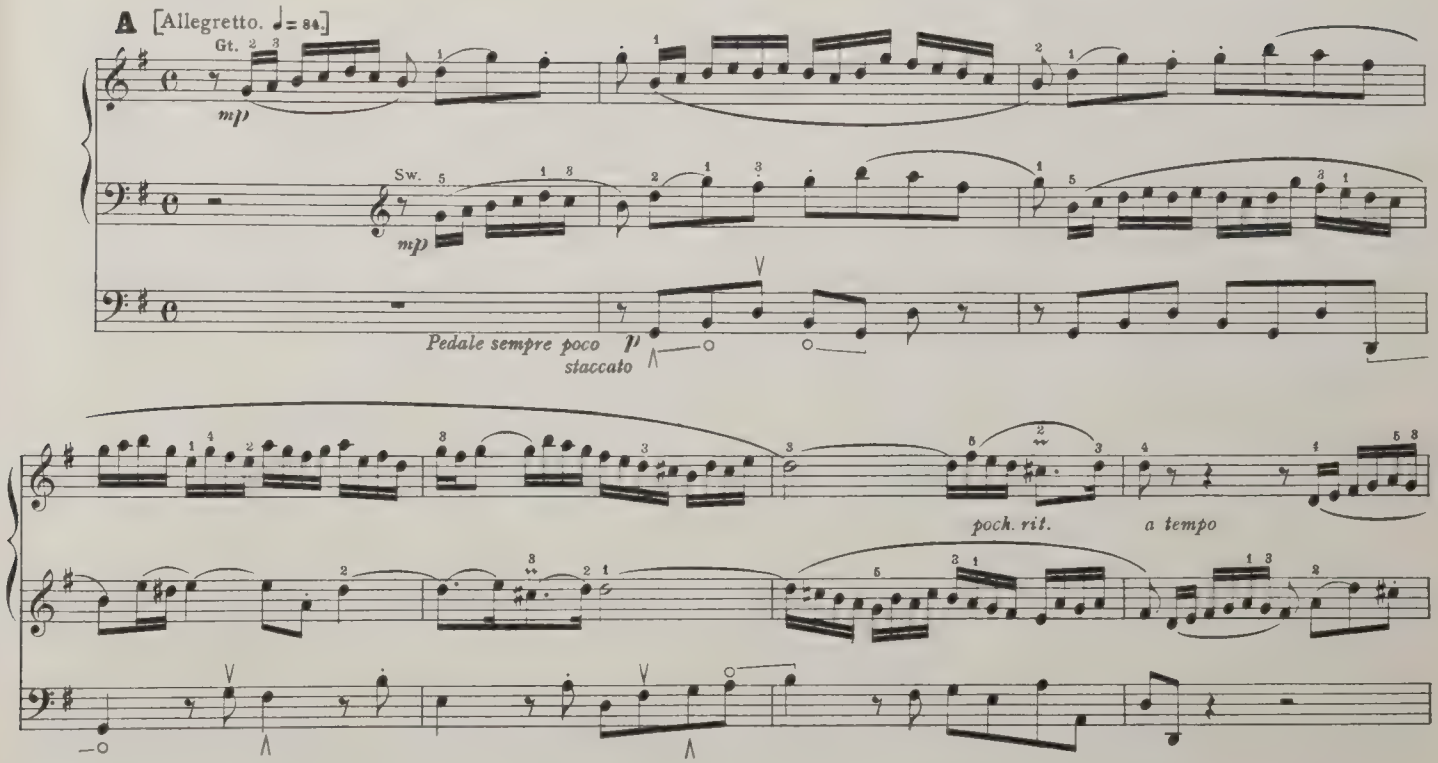

Ch.
mp
L. H. Ch.
L. H. Sw.

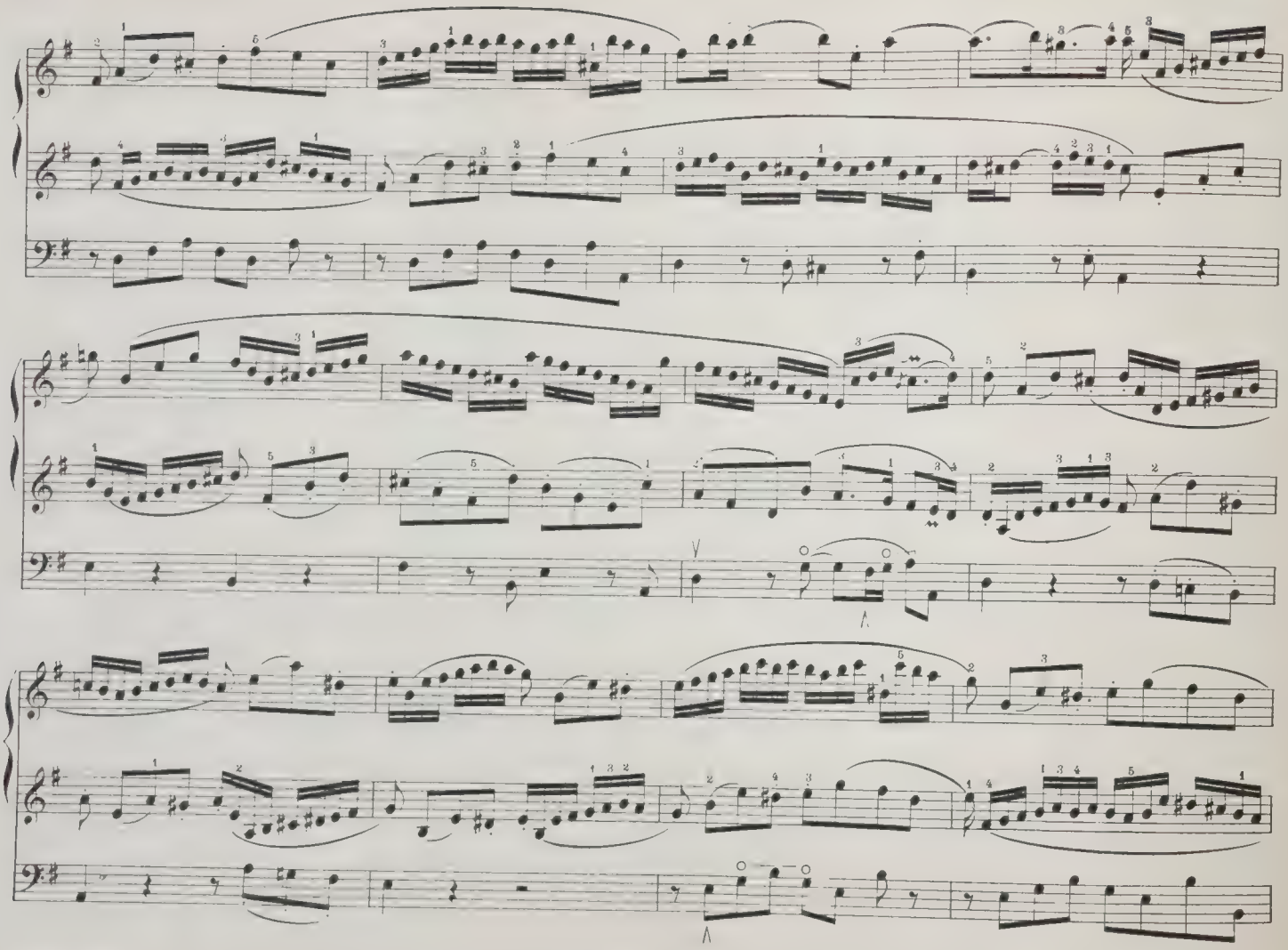
"Herr Jesu Christ, dich zu uns wend."

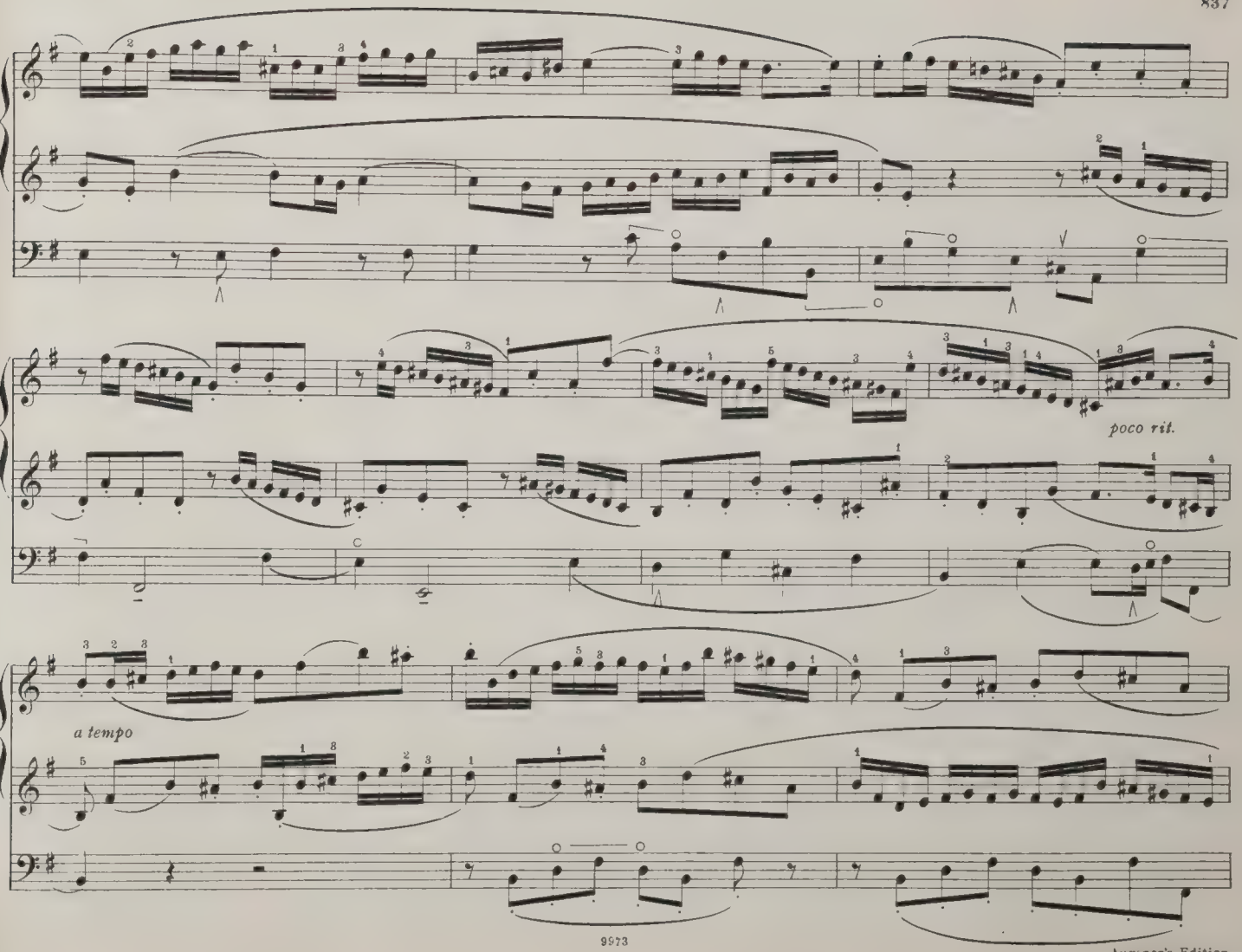
(Lord Jesus Christ, unto us turn.)

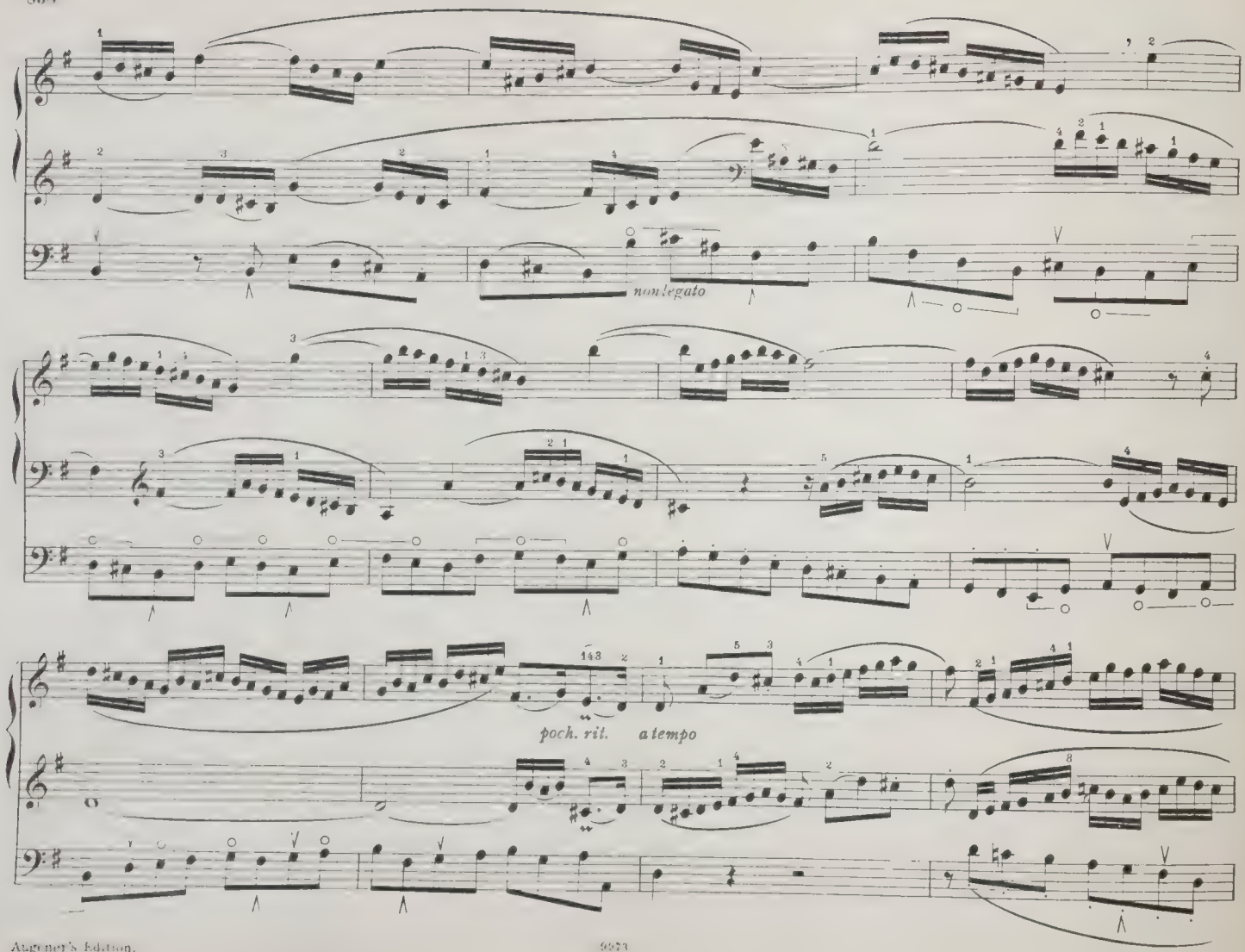
Trio for Two Claviers. Theme in the Pedal.

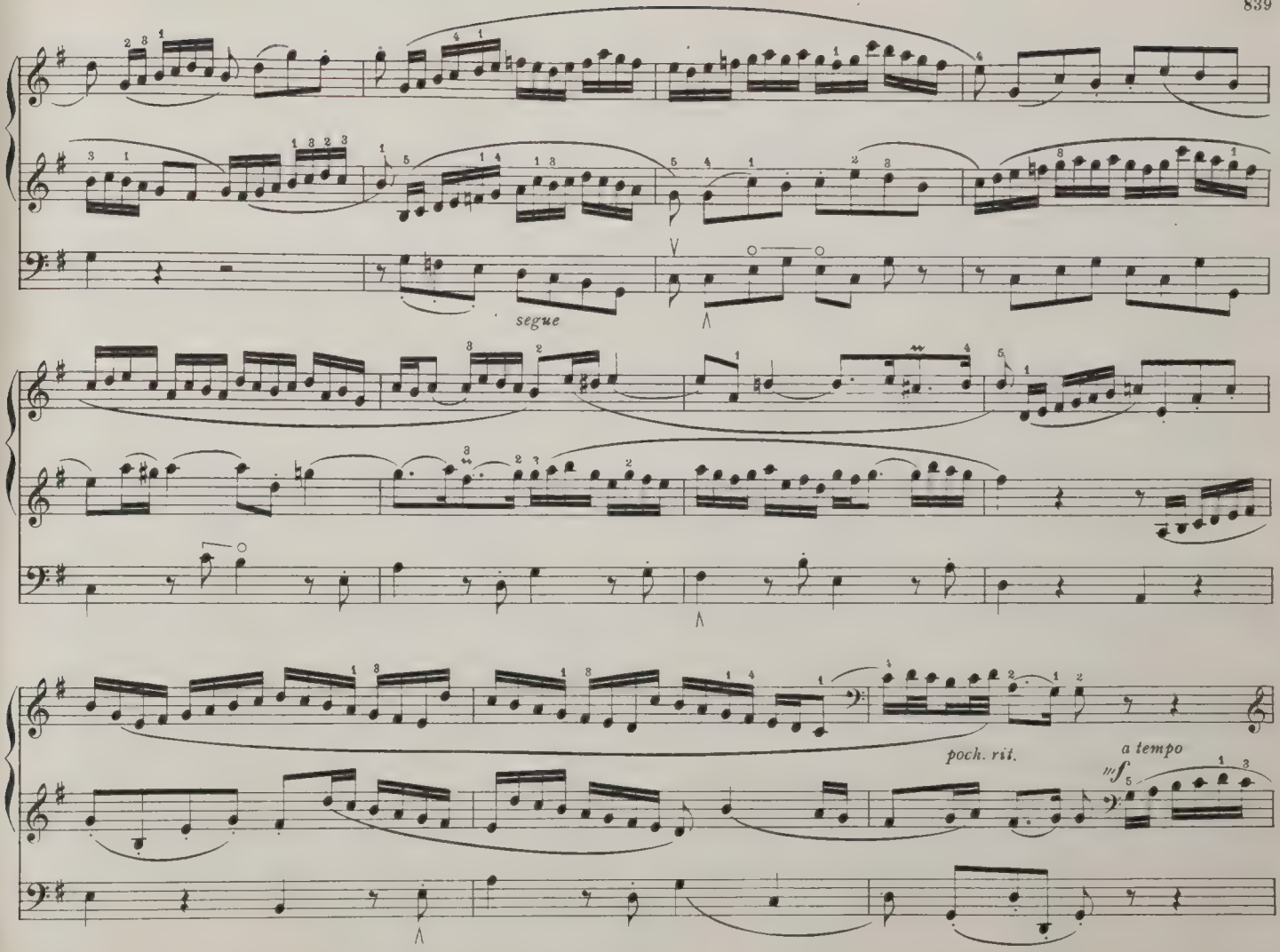
№ 15. Sw. Dpn, Fl. 8. Prin. 4. (opened)
Gt. Clarab. 8. Fl. 4.
Ch. Gamba 8. 4.
Ped. 16. 8. unc.

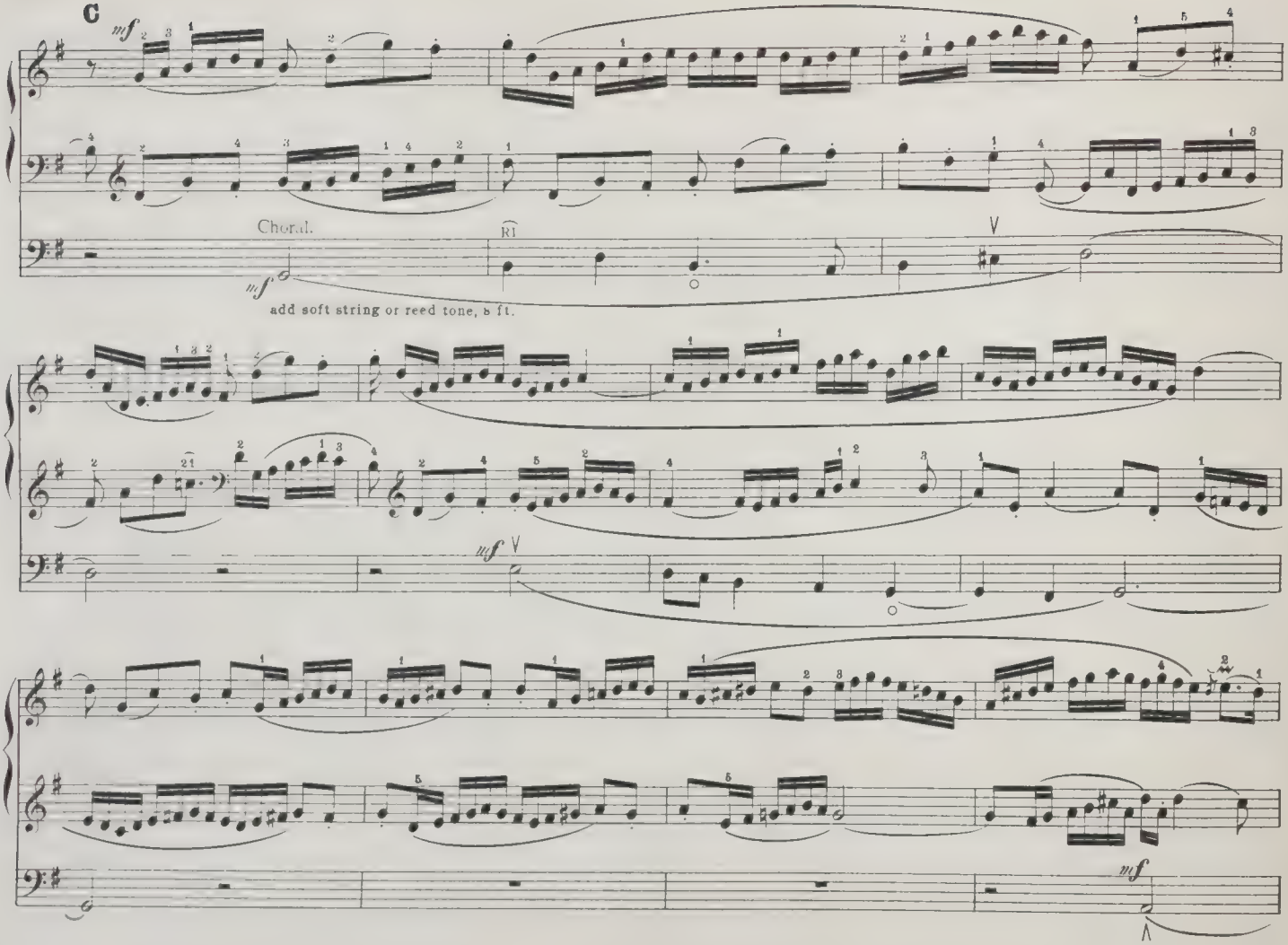


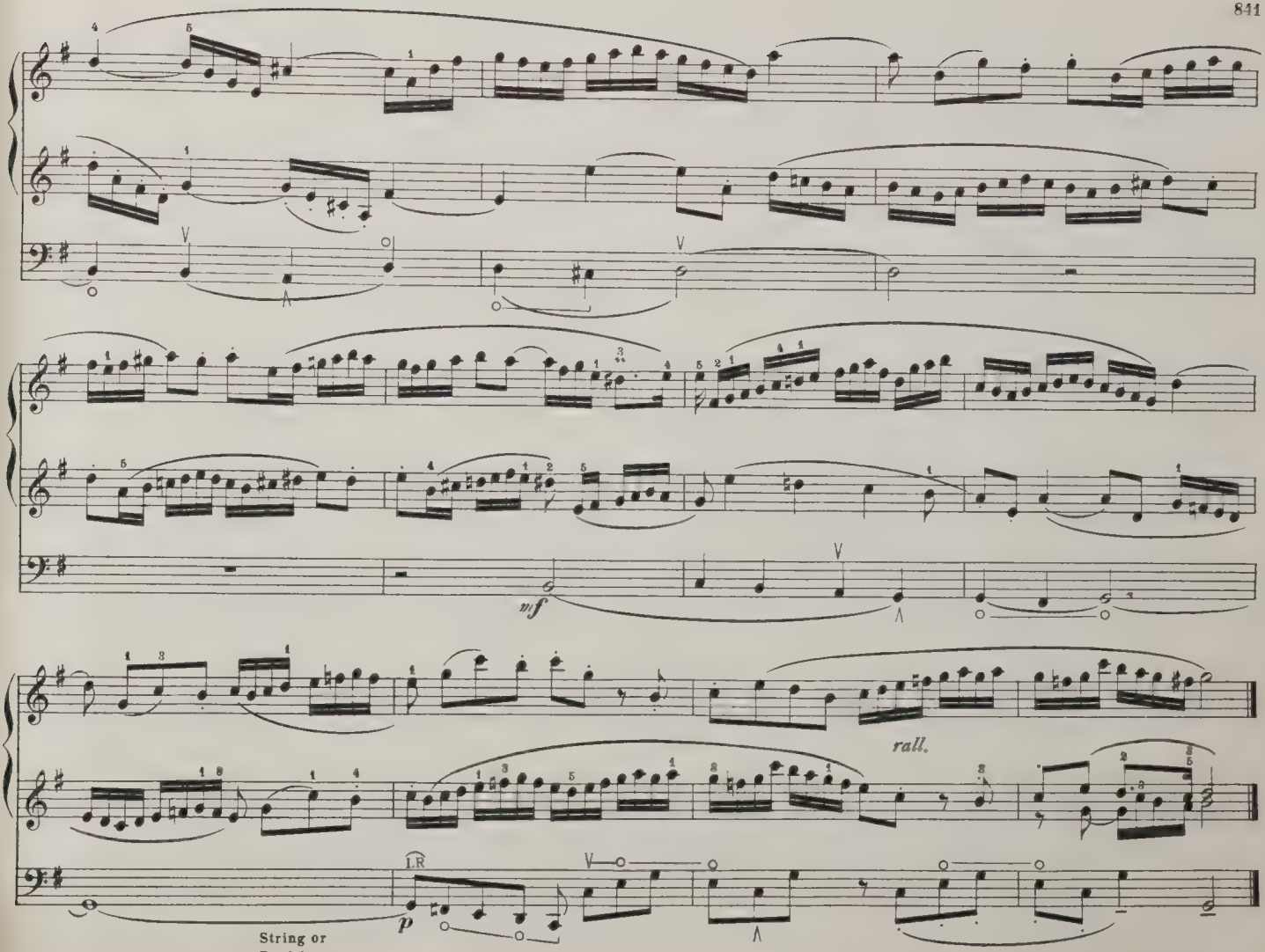



poco rit.
a tempo


non legato
poch. rit.
a tempo


segue
poch. rit.
a tempo


C
mf
Choral.
mf
add soft string or reed tone, 8 ft.
RI
V
uf
V
mf


mf
rall.
p
L R
String or
Reed in.

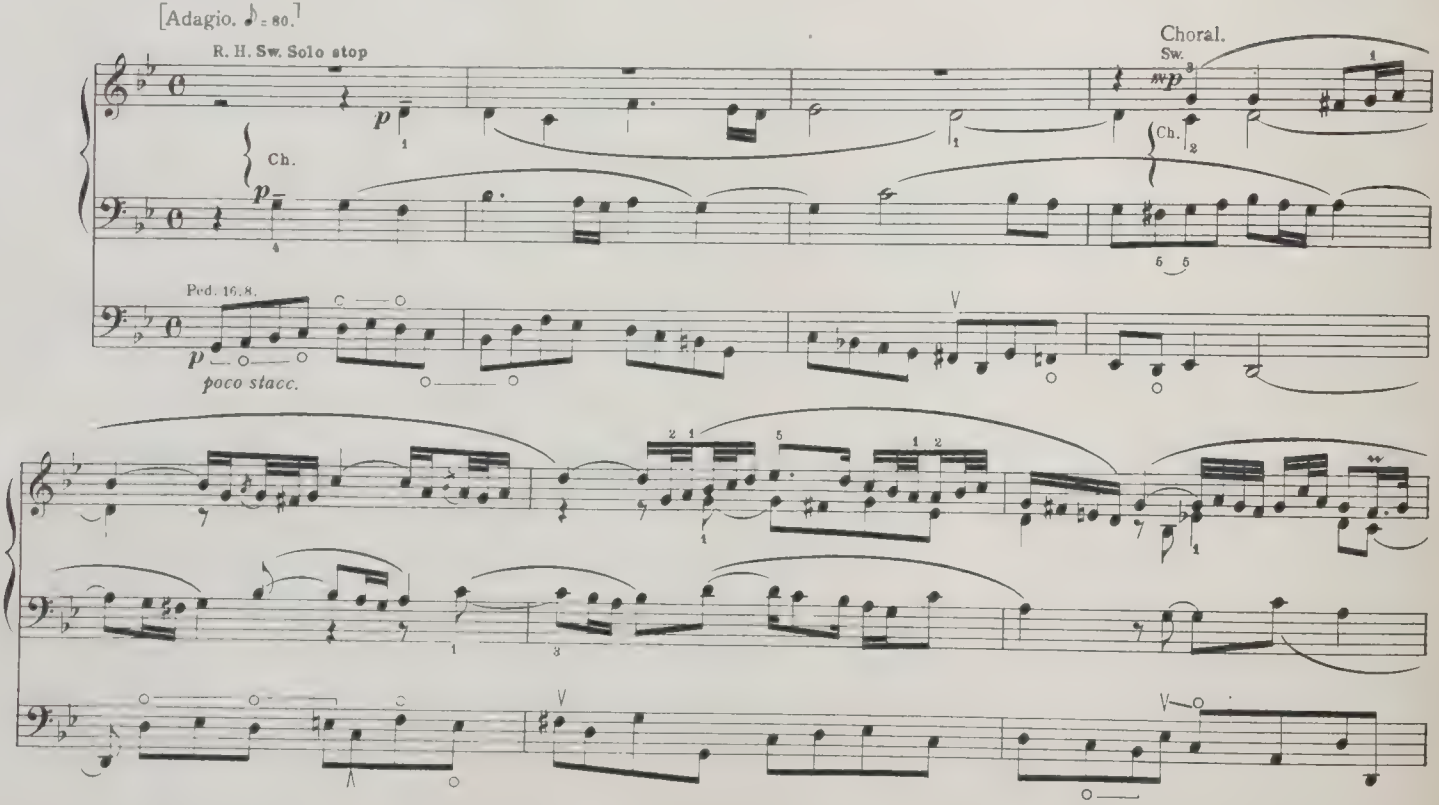
"Nun komm' der Heiden Heiland."

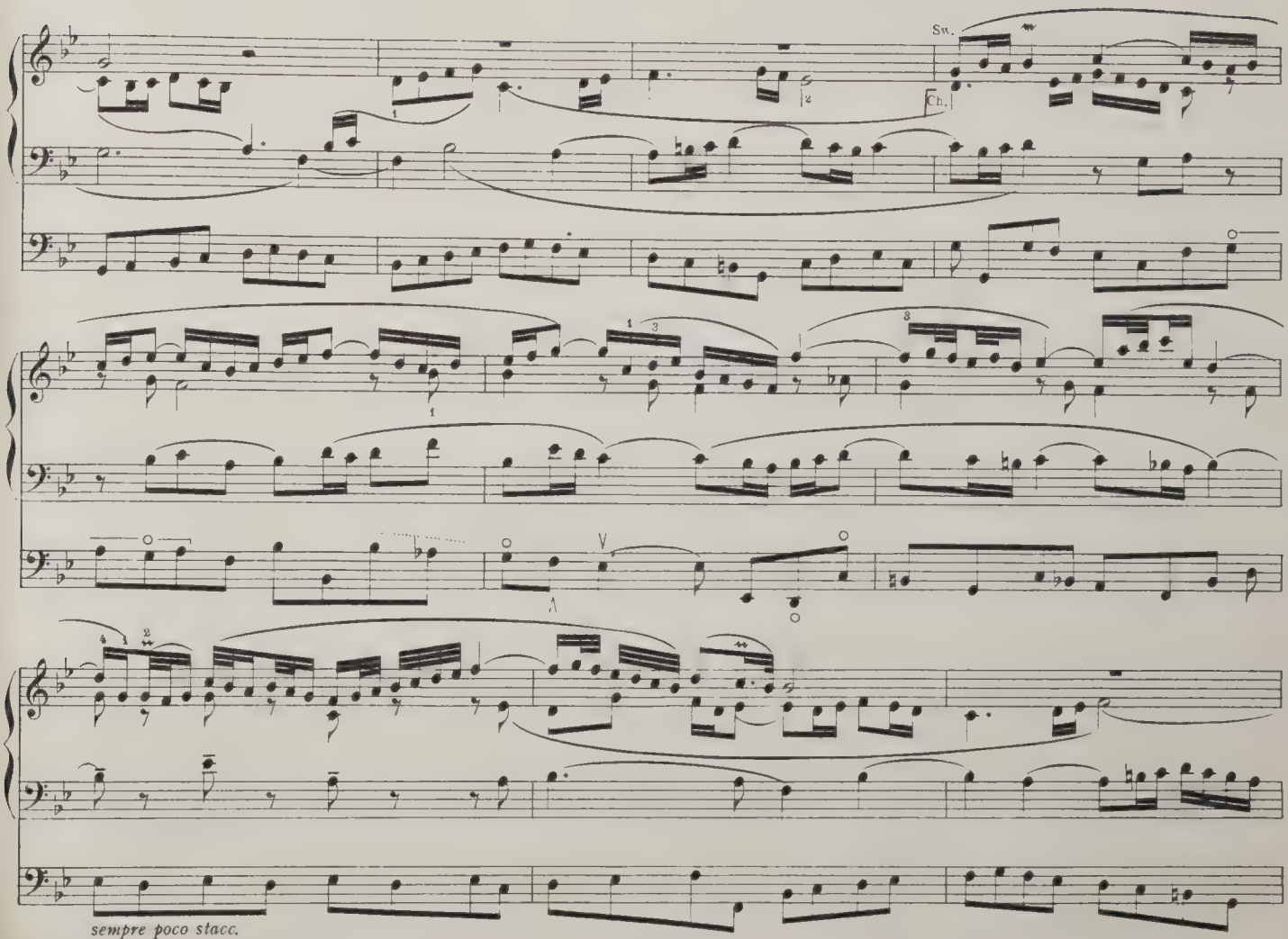
(Come now, Saviour of the Gentiles.)

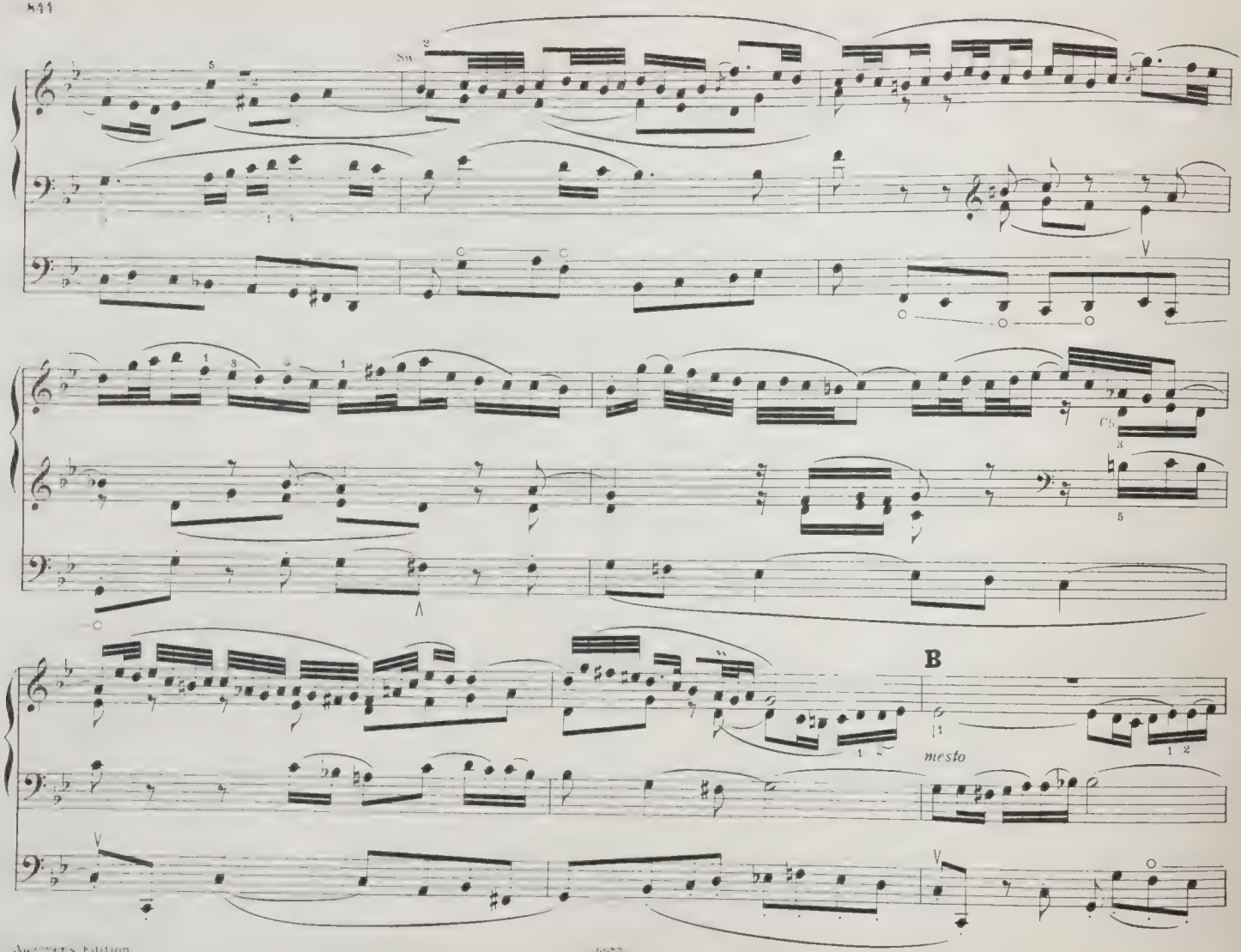
Nº 16. Sw. Solo stop, *mp*
Ch. Flute or Ged. 8 *p*.
Ped. 16. 8. *p*.

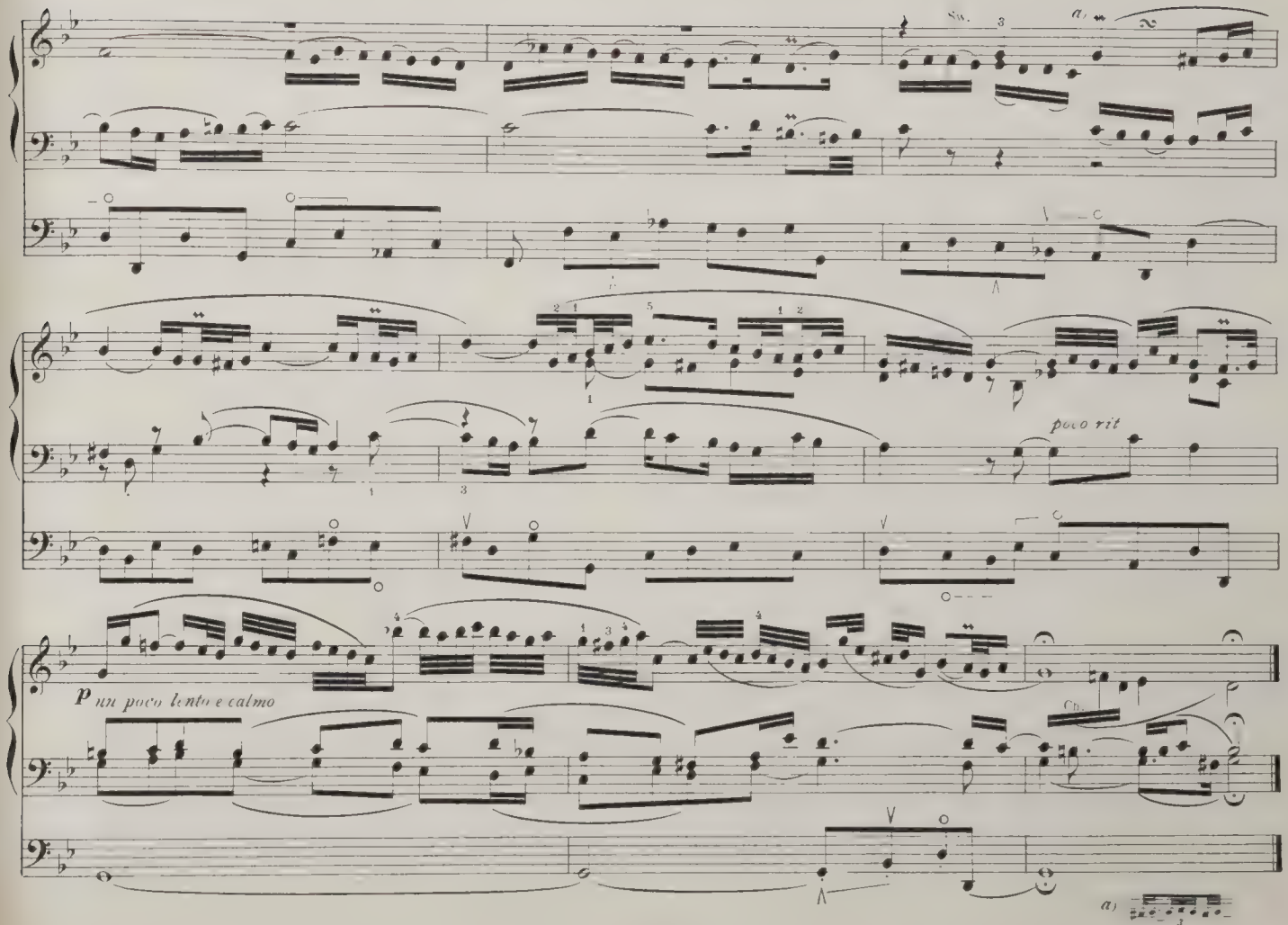
For Two Claviers. Theme in the Soprano.

For other settings, see pages 809, 934 & 1410.




Sw.
Ch.
sempre poco stacc.


B
mesto



Augener's Edition.

"Valet will ich dir geben."

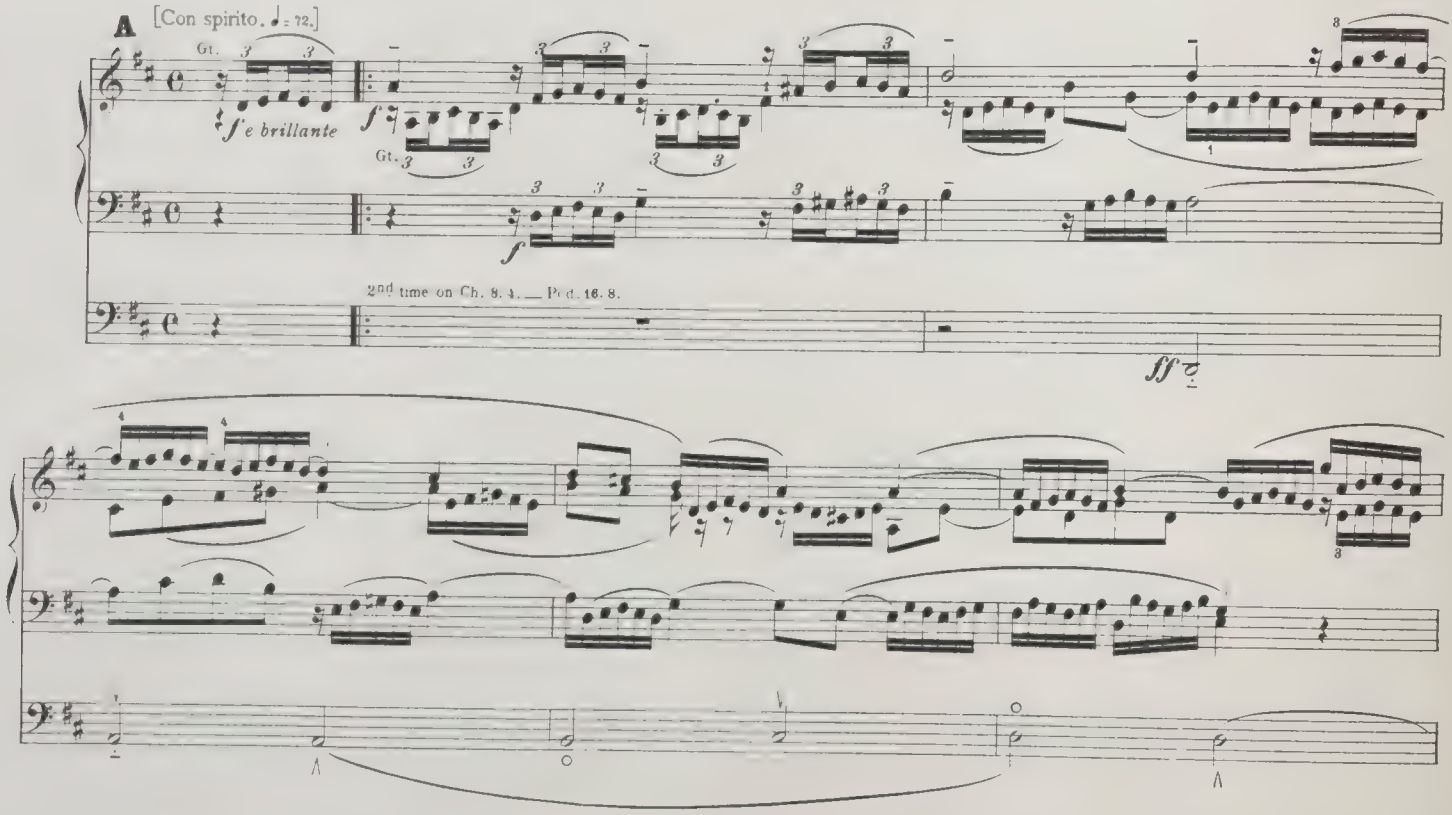
(I give to thee farewell.)

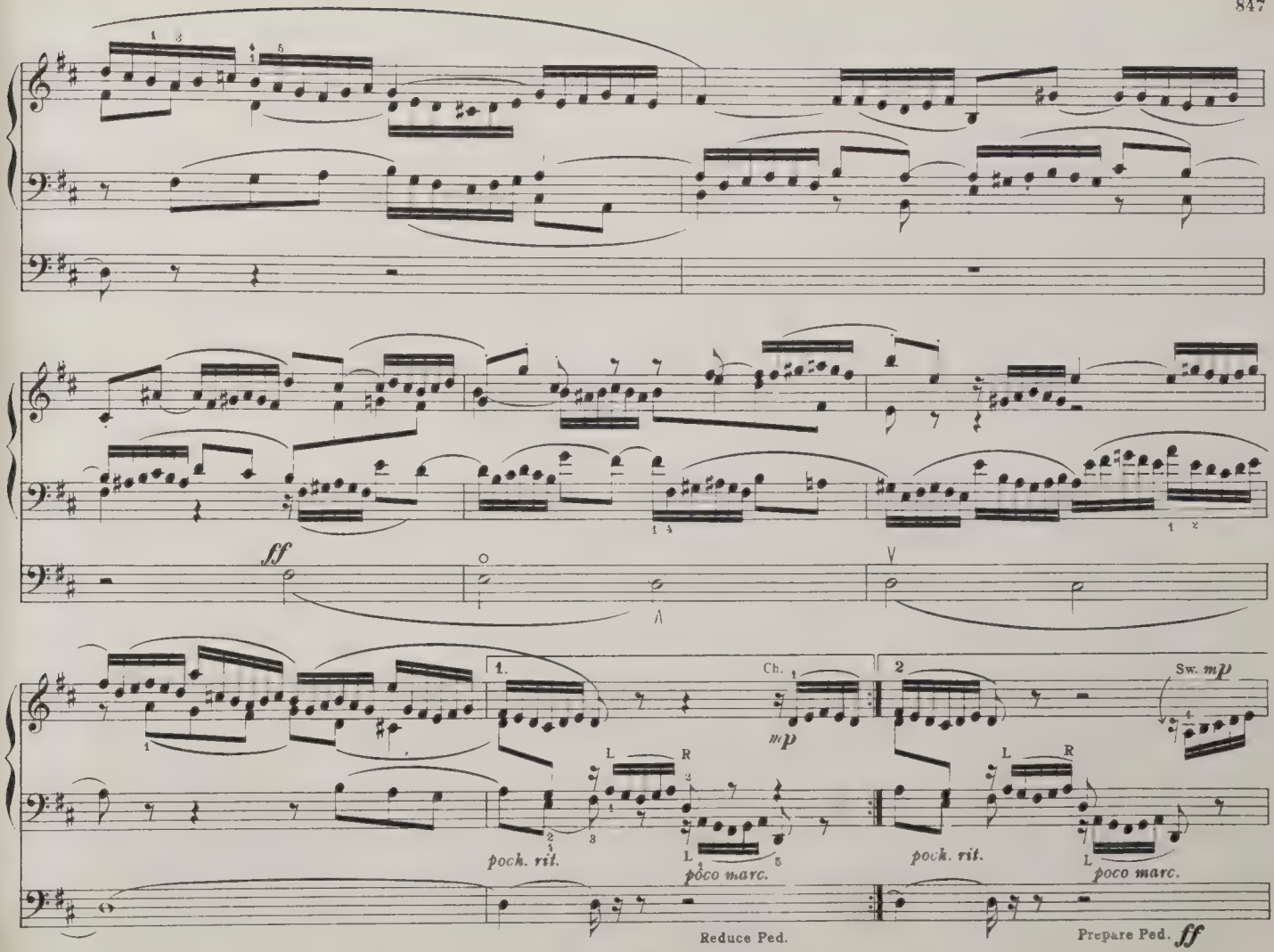
Theme in the Pedal.

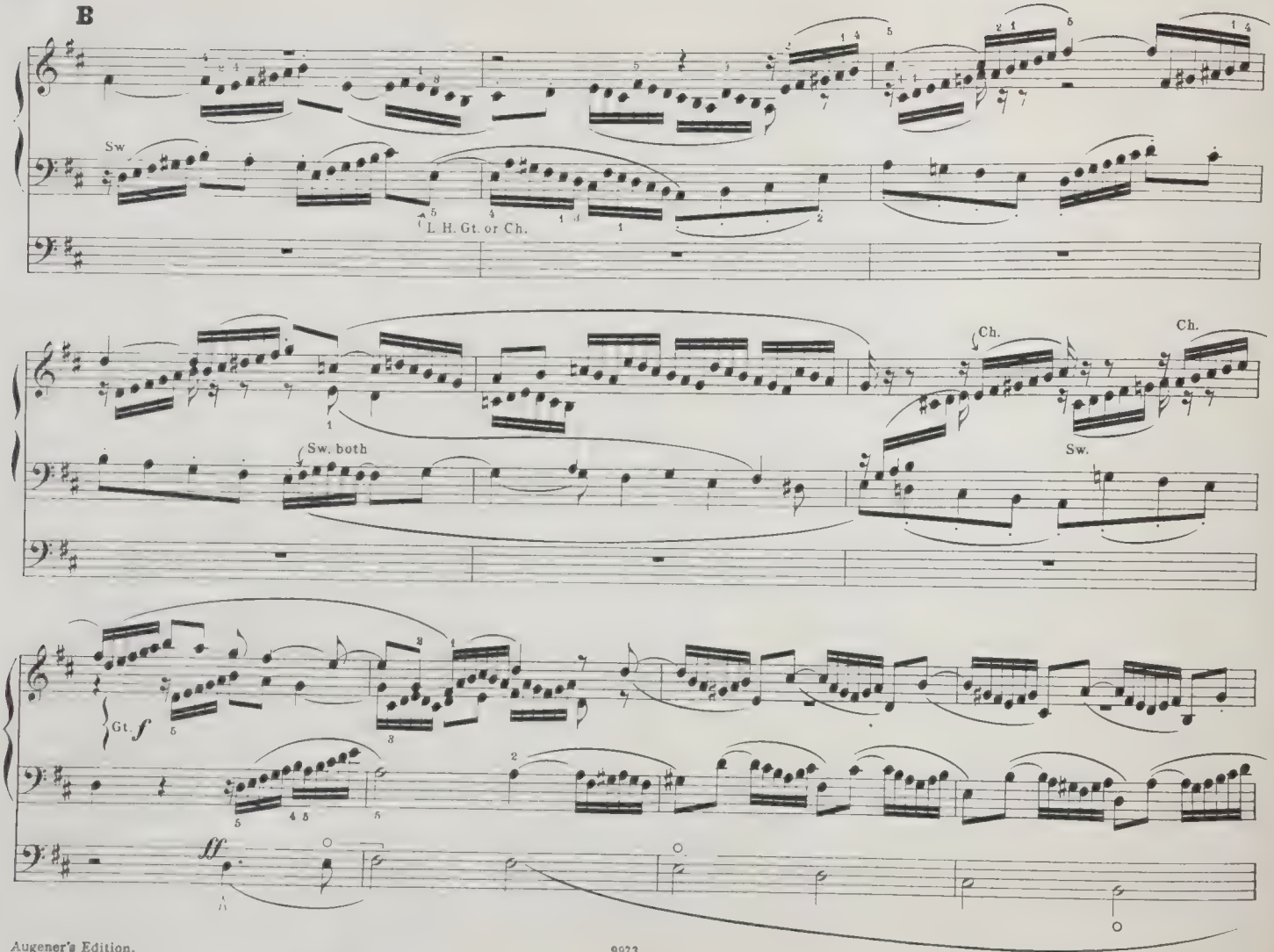
For other settings, see pages 863 and 1388.

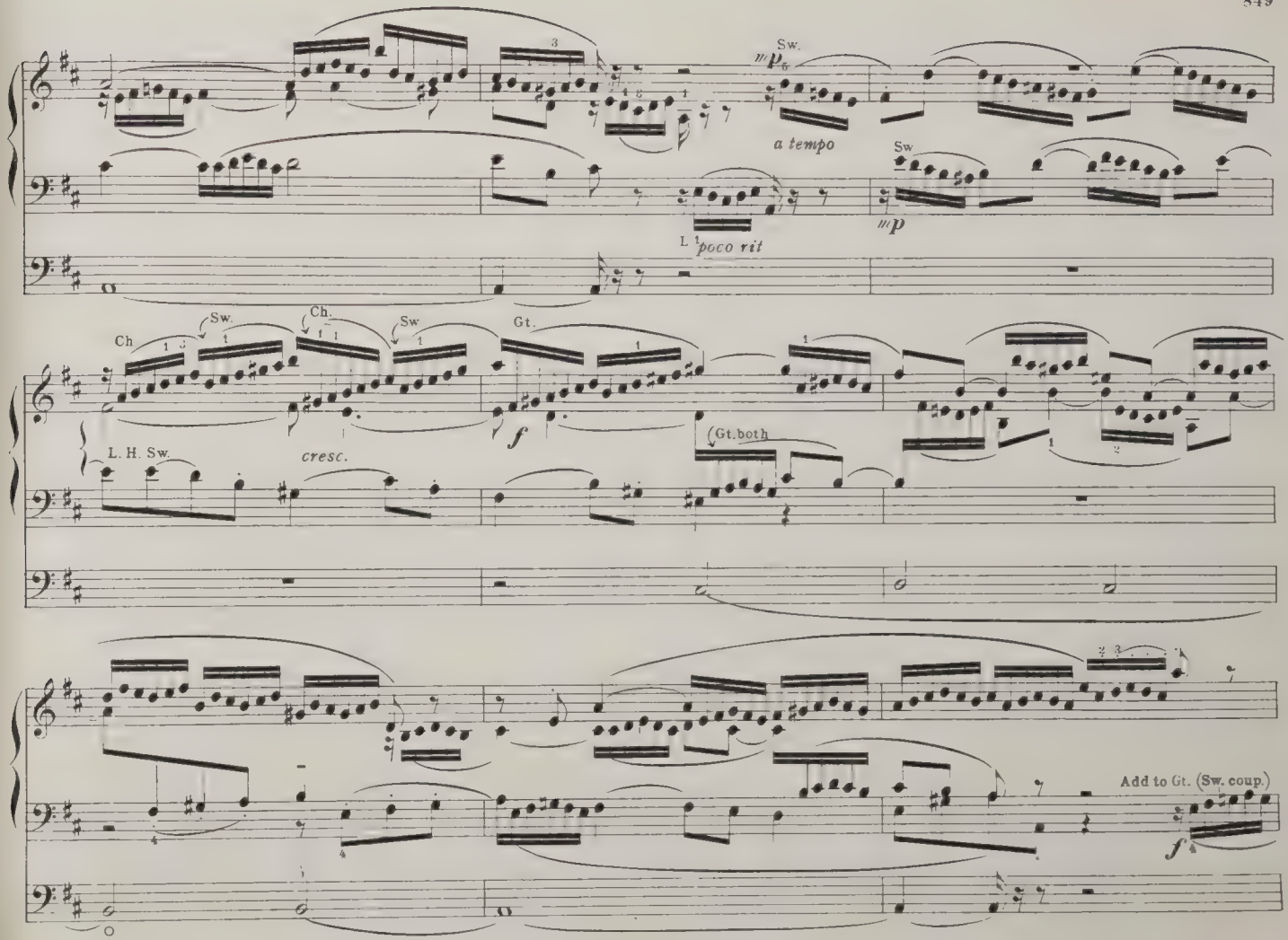
No. 17.

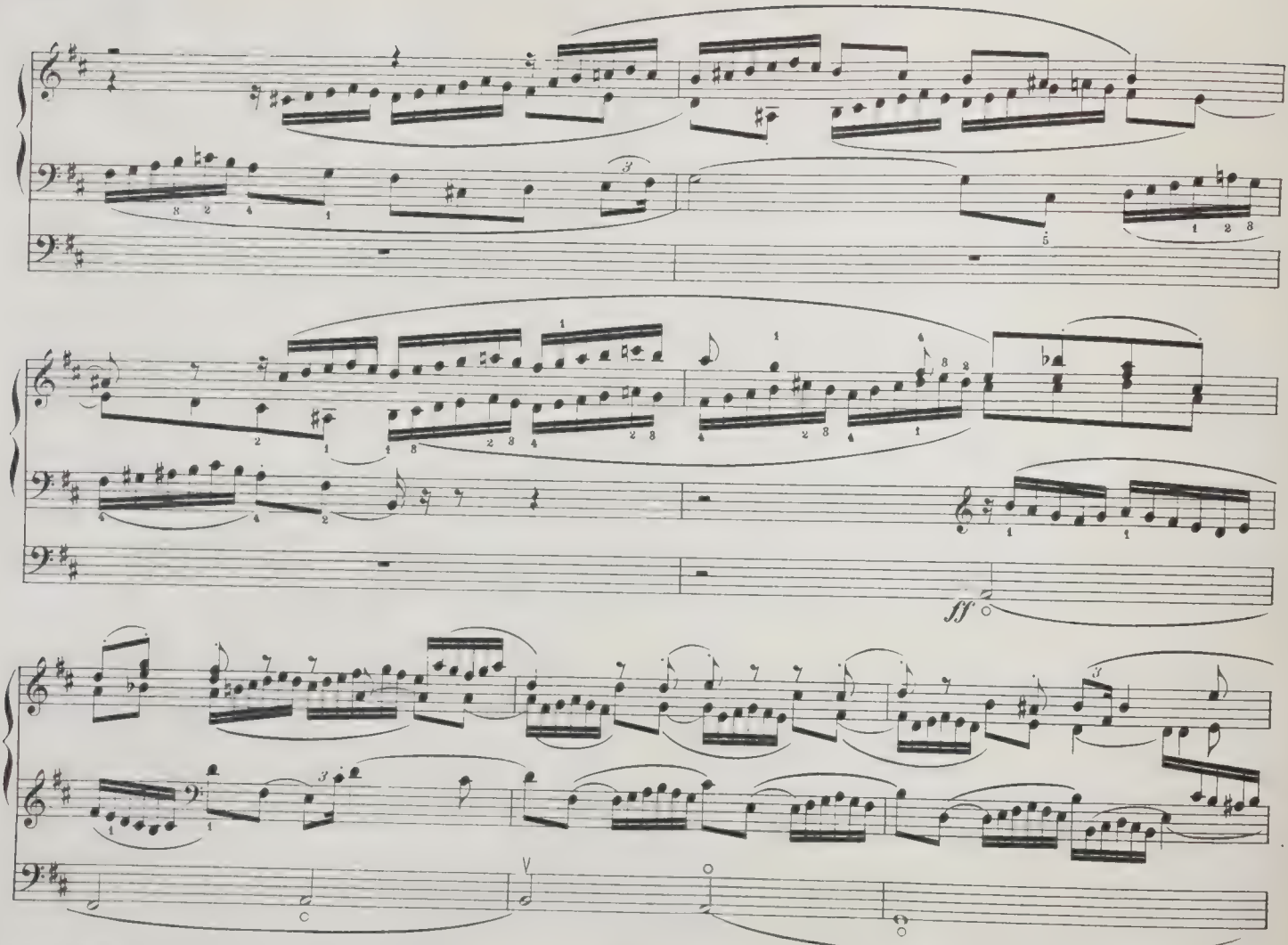
Solo. Tuba.
Sw. 8. 4. *mp* closed
Gt. to Prin. *f*
Ch. Solo stop. *mp*. to Sw.
Ped. 16. 8. with 16 Reed *ff*

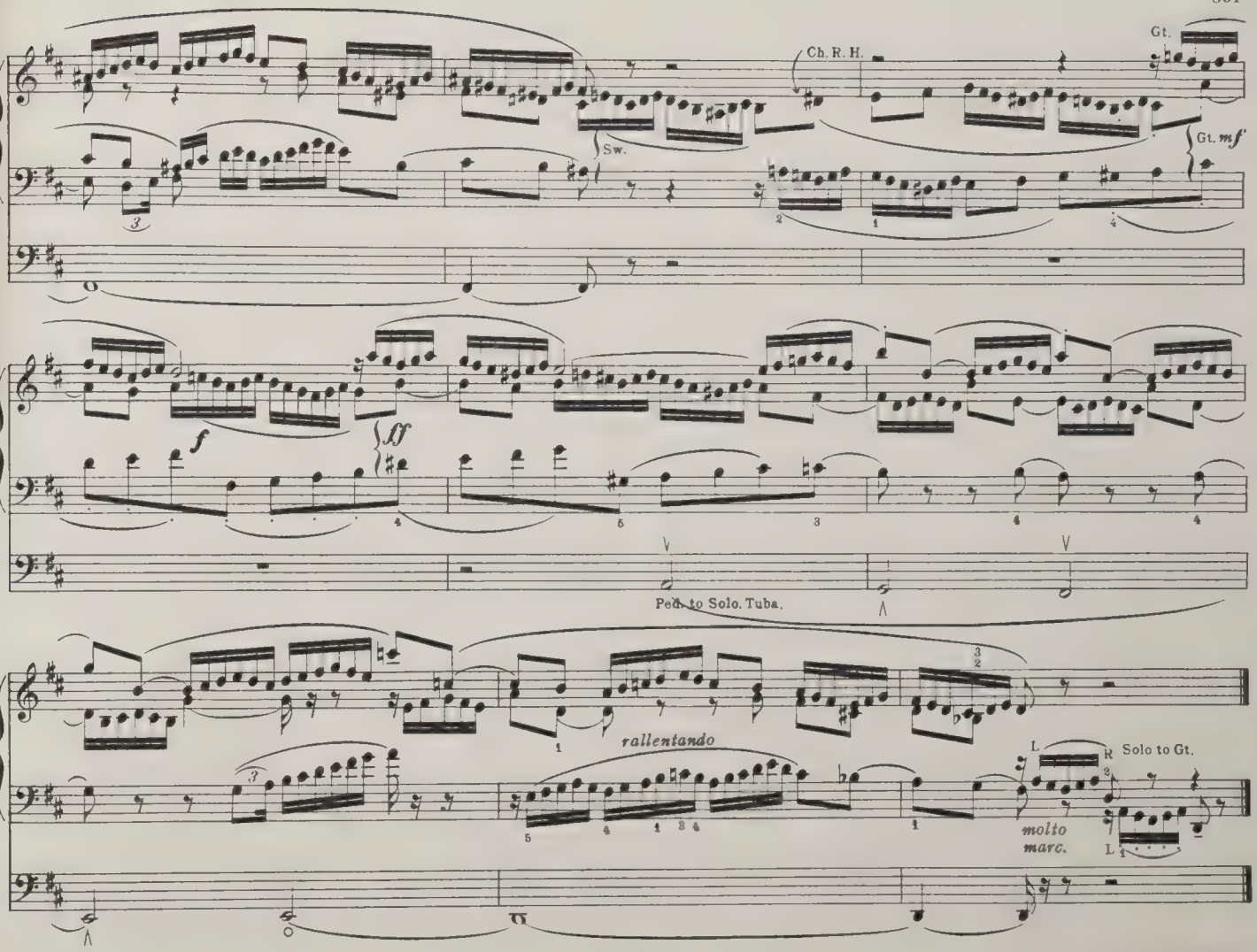



ff
1.
Ch.
mp
2
Sw. mp
L
R
pock. rit.
poco marc.
pock. rit.
poco marc.
Reduce Ped.
Prepare Ped. ff


B
Sw.
L. H. Gt. or Ch.
Sw. both
Ch.
Ch.
Sw.
Gt.
f
ff


Sw.
a tempo
Sw
poco rit
Ch
Sw.
Ch.
Sw
Gt.
L. H. Sw.
cresc.
(Gt. both
Add to Gt. (Sw. coup.)


ff
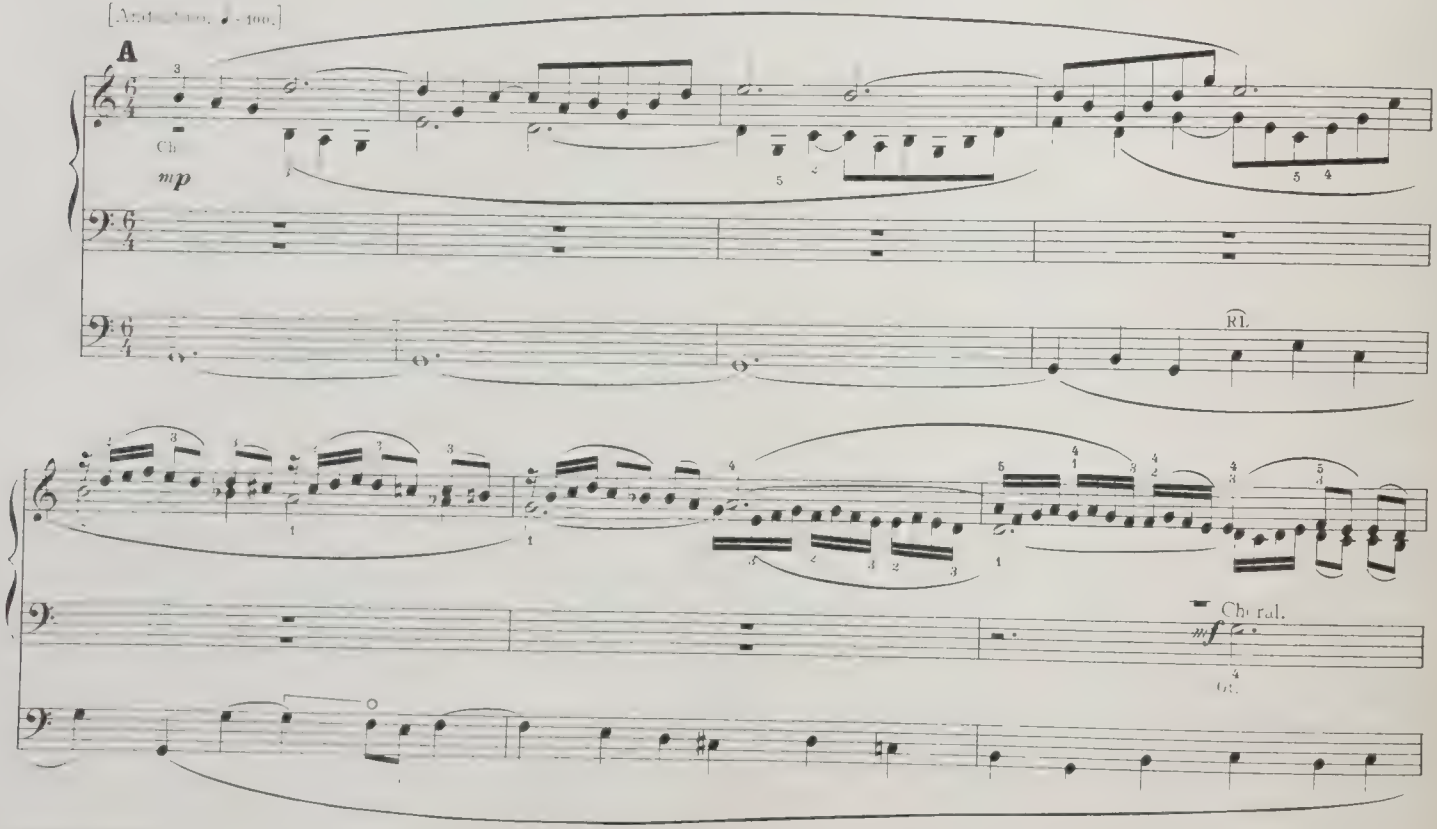

Ch. R. H.
Gt.
Sw.
Gt. mf
f
fff
Ped. to Solo. Tuba.
rallentando
molto
marc.
Solo to Gt.
L
R
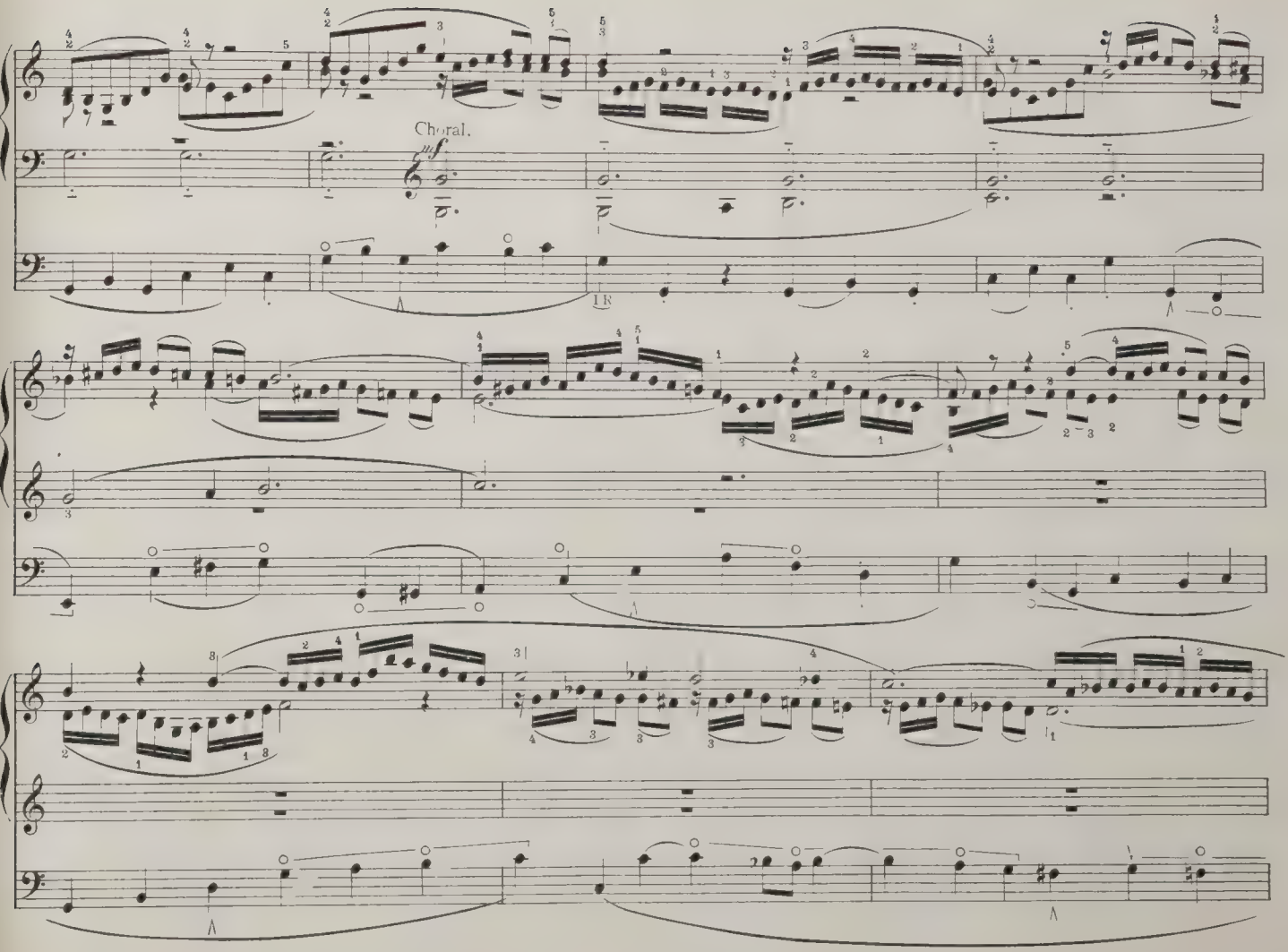
"Dies sind die heil'gen zehn Gebot."

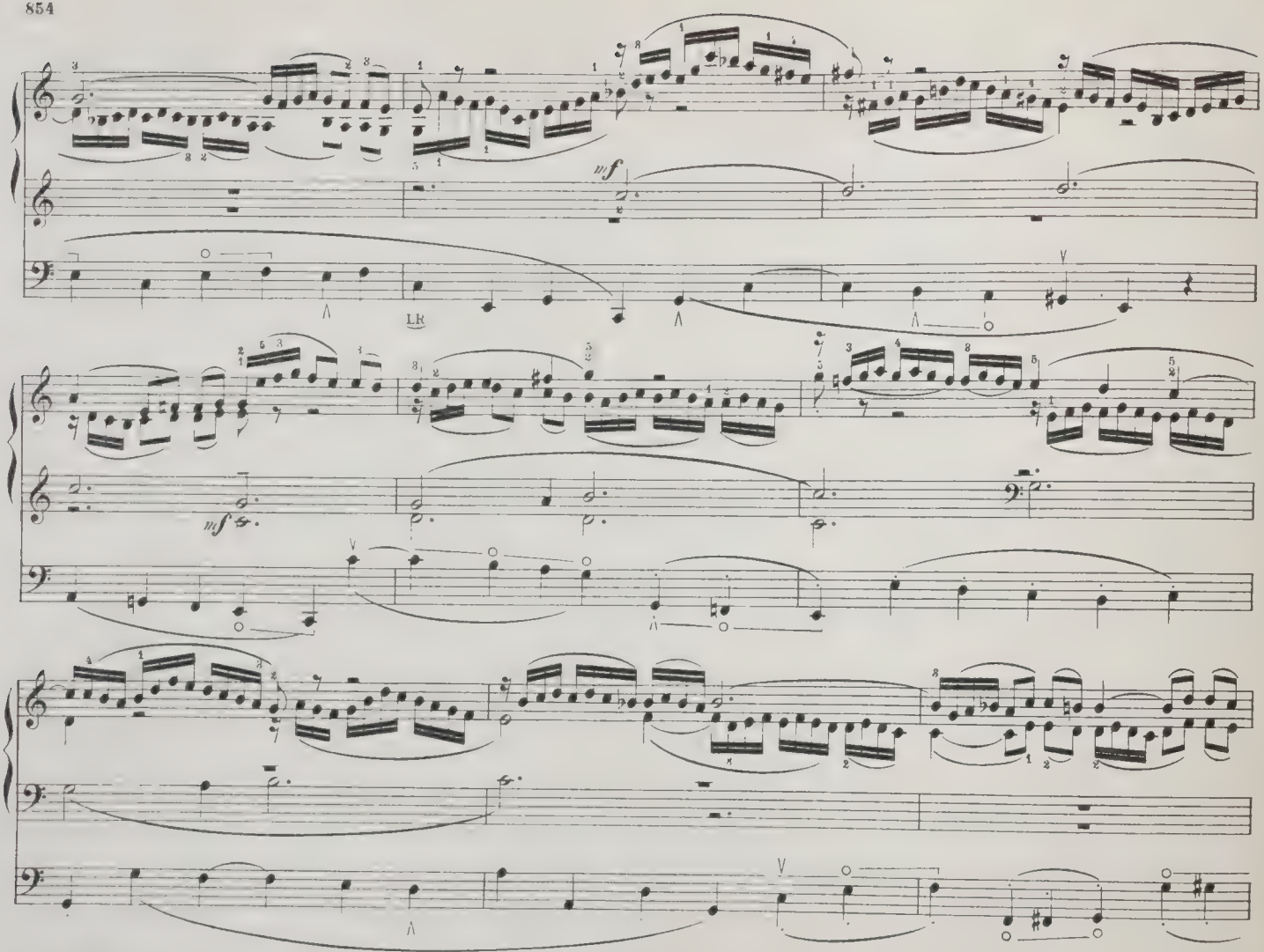
(These are the Holy Ten Commandments.)
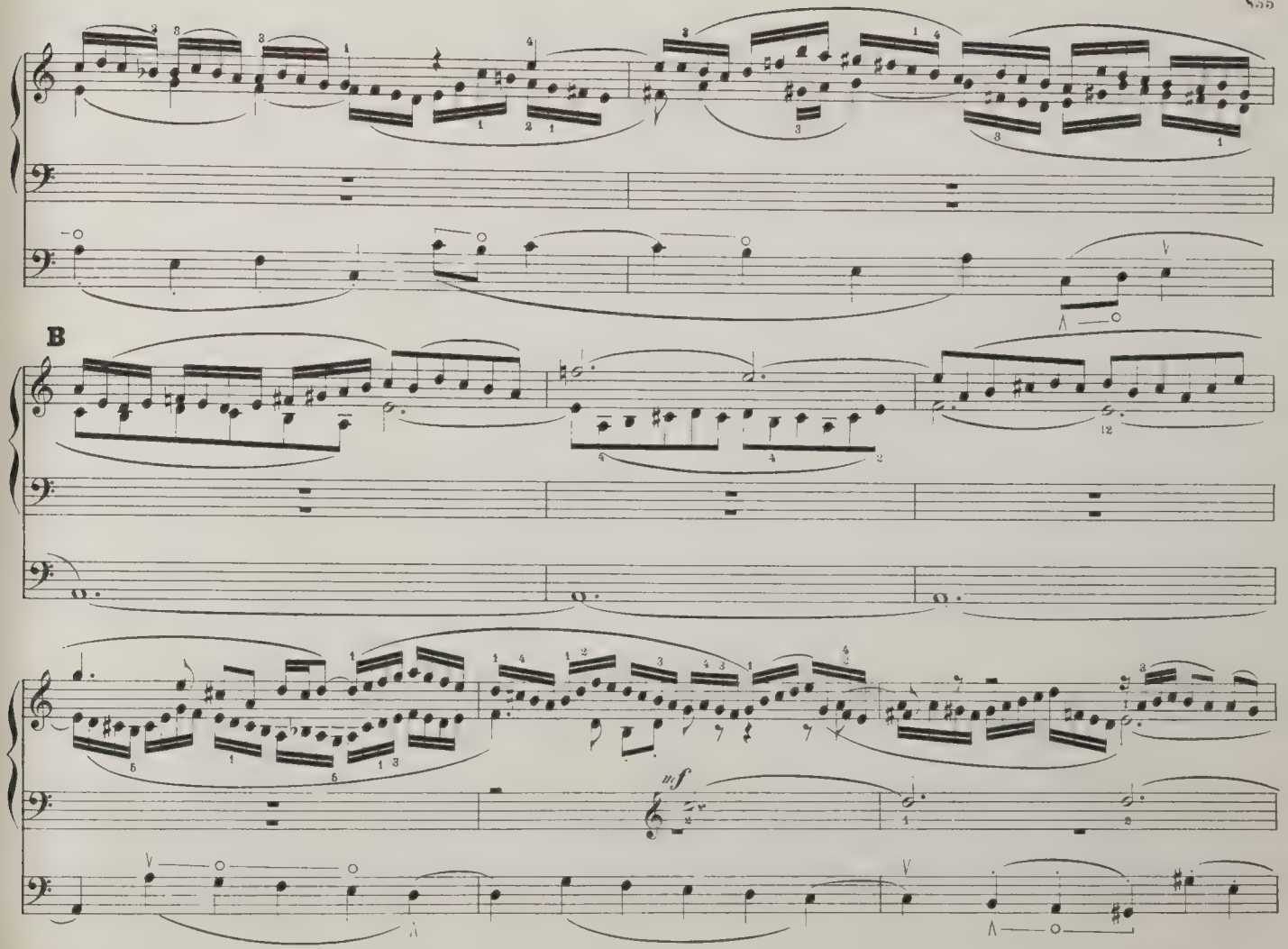
For Two Claviers. Theme in Canon.
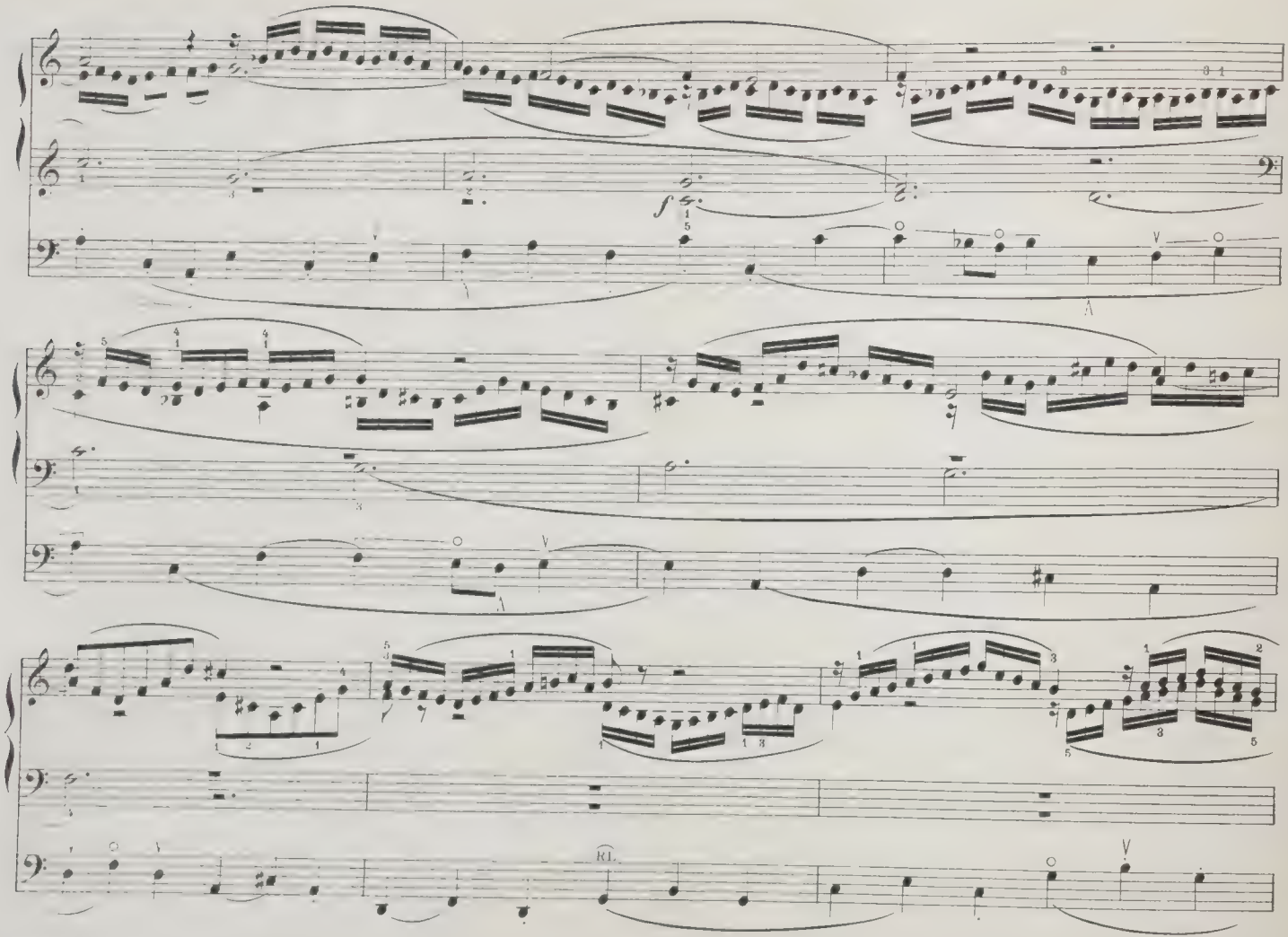
No. 18. Gt. Diapns. 8. *mf.*
Ch. (or Sw.) 8. 4. *mp*
Ped. 16. 8. *mp*

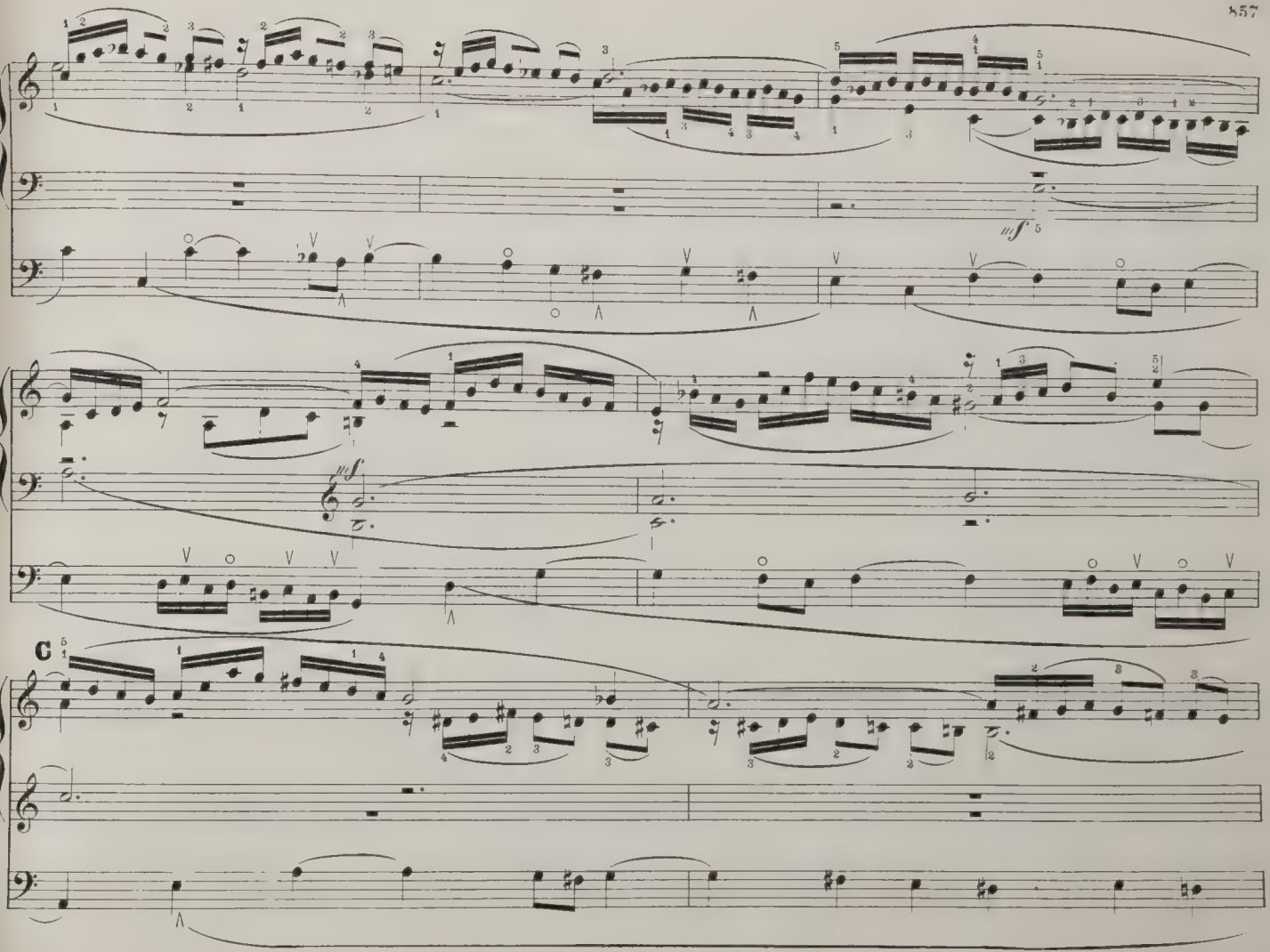


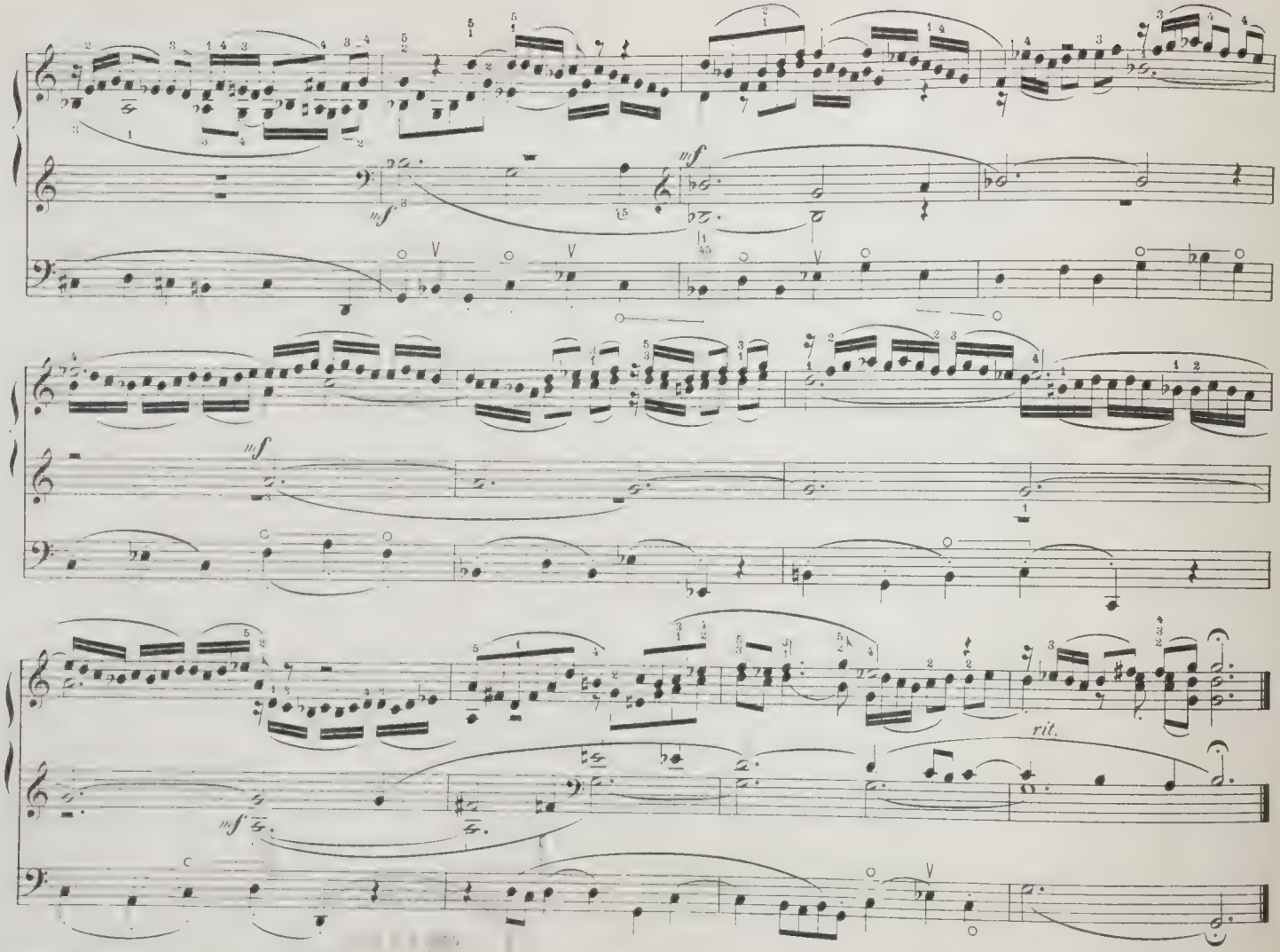

Choral.
mf
1 R


mf
LR
mf


B
mf


f
Ped.


mf
mf
C



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6. Allein Gott in der Höh' sei Ehr'

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10. Komm' Gott, Schöpfer
11. Wir glauben all' an einen Gott, Vater
12. Allein Gott in der Höh' sei Ehr'
13 Von Gott will ich nicht lassen
14 Wenn wir in höchsten Nöthen sind
15. Herr Jesu Christ, dich zu uns wend'
16. Nun komm', der Heiden Heiland
17. Valet will ich dir geben
18. Dies sind die heil'gen zehn Gebot'

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23. Jesus Christus, unser Heiland
24. Vater unser im Himmelreich
25. Allein Gott in der Höh' sei Ehr'
26. Jesus Christus, unser Heiland
27. Christ lag in Todesbanden
28. Wie schön leuchtet der Morgenstern
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